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The Essay-Proof Journal

Devoted to the Historical and Artistic Background of Stamps and Paper Money

Lynne Warm researches U.S. proof control numbers.

Official Journal of The Essay-Proof Society

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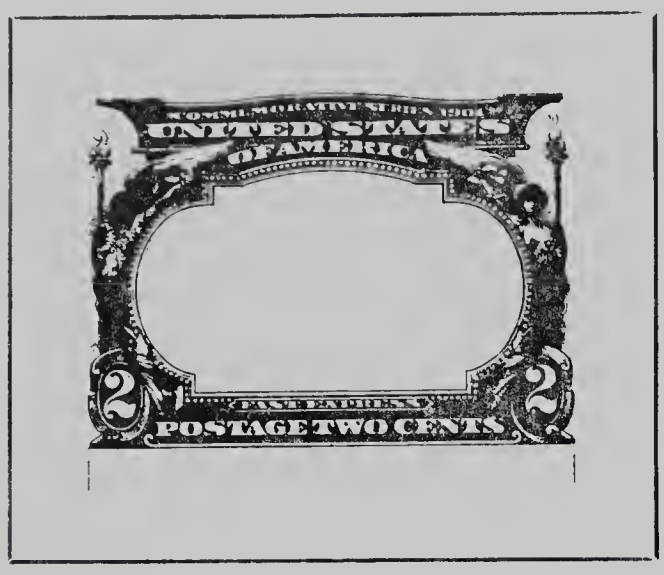

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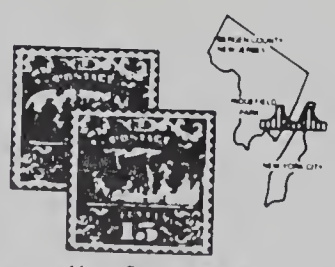

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The Essay Proof Journal

Vermeil Award, Sipex 1966 *Vermeil Award, Internaba 1974*

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THE ESSAY-PROOF SOCIETY, INC.

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THE ESSAY-PROOF SOCIETY meets the second Wednesday of each month except January, May, July and August (the January and May meetings will be held the following day, Thursday) at the Collectors Club, 22 East Thirty-fifth Street, New York, at 8 P.M. Visitors are cordially invited to attend these meetings, at which there are always interesting exhibits and discussions.

Richard Taylor/EPS Awards Given at London 1980

Through the generosity of its member Richard Taylor of Mansfield, Ohio, The Essay-Proof Society is now initiating a new award to be given at international and important national philatelic exhibitions to encourage the entry of essay-proof material in such competitions. Mr. Taylor has allowed the Society considerable discretion in selecting the exhibitions and setting the criteria. For the London 1980 International, three medals were awarded on the recommendation of the EPS members who analyzed the exhibits for excellence. The three exhibitors also achieved gold-medal status. They are:

Lynne S. Warm, for excellence in integrating essays and proofs into a U. S. stamp display of the "First Bureau Issues."

Alain de Cadenet, for excellence in creating an exhibit consisting entirely of essays, proofs and pre-issue material of the Great Britian George V issues.

Marcel Stanley, for excellence in creating an exhibit consisting entirely of essays, proofs and specimens of 19th century New Zealand issues.

Mrs. Warm is widely known for her work on the U.S. 1894-98 series. Mr. Stanley showed portions of his New Zealand exhibit earlier this year at a Collectors Club meeting. And Mr. de Cadenet is acclaimed not only for his studies of the Georgians but for his career as an international racing car driver.

The Taylor/EPS medal was designed by our artist-member Irv Yollis and produced by the Medallic Art Company.

A committee is now working on a schedule of future events at which the award will be made available as well as guidelines for prospective competitors. Inquiries should be directed to David McGuire, R.D. #4, Colonial Dr., Katonah, NY 10536.

Researching the BEP Proving Room Record Books

Proof Control Numbers and What They Tell Us

By LYNNE S. WARM

PROLOGUE

FOR a brief time in 1974-75, I had the privilege of serving as curator of a reference collection of U. S. essays and proofs owned by a large commercial philatelic concern. The collection was so vast that I was ready to make a career of researching it, but unfortunately the company suddenly decided to sell it while I was still working on the Trans-Mississippi issue. The decision to sell was swift and immediate, leaving me little time to make the copious notes we all would have enjoyed. The best I could do was to photocopy most of the eleven albums of fantastic material. (For those who are interested in such things, the copies alone weigh over ten pounds.)

The copies have gone back and forth to England with me several times, as I hopefully sought time to refine and publish my notes. The collection, or most of it, was dispersed at auction on June 28, 1977, by the Daniel F. Kelleher Company of Boston.

Of special interest to me was the fact that many of the large die proofs in the collection had blue control numbers on either the front or back. Also, many had what is an almost familiar "C" shaped punch defacing them. Early in January 1975, I went to Washington for a few days to see if I could gather further information on the proofs by using these two facts as openers.

By previous arrangement, I was allowed into the Bureau of Engraving and Printing offices, where Ms. Mary Workman, who was then supervising in the area where proofs and records were maintained, gave me as much freedom as she possibly could. She showed me the dusty old record books and said I might look at them if I wished, though in all her years there—and she was close to retirement—no one had ever asked such a favor!

Oh, what a feast she presented to me. And what a dilemma! Where to start? I had made a list of all the control numbers on the proofs in the reference collection, so locked into a storage room with an assistant and drawers and drawers of proofs that I was not allowed to see, I went to work. (Visitors are not allowed anywhere alone in the Bureau.)

Previously, while working on the Trans-Mississippi part of the collection, I had shown the late Frank Bruns some of the large die proofs on wove paper with BEP control numbers on the face of them. Frank felt that these were final "check proofs" pulled prior to the regular die proofs. However, upon setting to work at the Bureau, the first bit of information I discovered was that these proofs were not what they seemed to be and most certainly not what any of us had thought them to be.

The first control number I looked up was 361077. It appeared on the face of a large die proof on wove paper of the $2 Trans-Mississippi. But according to the Bureau records this proof had been pulled 12 Feb. 1934 from die #277—a sort of "posthumous die proof".

This promised to be interesting. James A. Farley was Postmaster General of the United States from 4 March 1933 to 11 September 1940. Since his philatelic involvement in the so-called "Farley's Folies" imperforate printings is so well known, it is only natural to wonder whether he was also involved in favor proof production. Due to the present incomplete status of my research, I am not prepared to reach a definitive conclusion. Perhaps research in the Franklin D. Roosevelt library at Hyde Park as to the timing of the President's proof acquisitions could yield an answer.

I made a quick run-down of the Bureau's books to check at random a few other control numbers on large die proofs and immediately became convinced that there was much more to the scenario than had been published in the last forty years.

THE RECORD-KEEPING

The information in the books appeared under a straight line heading in this approximate form:

(Sample—these are not actual dates and numbers)

FORM 8241-B (Revised) Second Copy

Treasury Dept.

Bureau of Engraving & Printing

RECORD OF IMPRESSIONS PRINTED IN THE PROVING ROOM
ENGRAVING DIVISION

Date 20 Feb. 34
Destroyed
Schedule

Impression No.	*Plate or Die No.*	*Description*	*Disposition of Impressions*	*Date*	*Waste*	*Models*
362350	755	5c P.O. Die	Modeling	21 Feb.		24
362351	755	5c P.O. Die	W	25 Feb.	W	23
362352	755	5c P.O. Die	P.O. Dept. Stock	22 Feb.		23
362353	685	10c Rev. Die	Stock	23 Feb.	Destroyed 26 Feb.	24

(Scott numbers and date of issue, where they appear, were added by the author for clarity.)

During lunch with Ms. Workman in the Bureau employees' cafeteria, I queried her about these headings. She assured me that if a date appeared under the subhead "Date", the proof listed had been destroyed. I knew that I had more detective work to do, for ALL the control numbered proofs I had already checked were listed with dates under that heading. Obviously, they had *not* been destroyed.

Later I found the word "Destroyed" rubber-stamped over that date on some of the proof listings in the records. None of those so marked were in the reference collection under my care. Also, no proofs marked "W" for "Waste" in the books were in that collection. I have deduced, but not conclusively, that a date only under that heading did not necessarily mean the proof was actually physically destroyed, only disposed of in some other manner.

All of the proofs in the reference collection were described in the Bureau record books as "Modeling" or "Stock." Many of these, especially the more recent ones (those pulled in the 1950s), were listed

with an engraver's name along with the word "Stock".

All of the proofs in the reference collection that were defaced with a C-shaped punch were carried on the Bureau's books with an engraver's name and the word "Stock" under the description heading. In most cases, the small, punched-out segment has been taped back into the hole. According to George Brett, these proofs were given to the engravers who managed to save the punched-out pieces so they could repair "their" proofs.

According to persons at the Bureau, vignette and letter engravers were given one final proof of each stamp on which they worked. These were not to be sold. But as some of the engravers died, their families disposed of their estates, and the proofs came on the market. When that first happened, the proofs were confiscated by the Treasury Department and returned to the Bureau. Happily for us, that procedure has been discontinued.

I was told that the practice of giving proofs to engravers stopped around 1957-58. That tallies with the contents of the reference collection, which ended with Scott #1090, the Steel Industry commemorative, pulled April 26, 1957.

As you must know, every piece of paper used at the Bureau of Engraving and Printing has to be accounted for. Each piece is given a number and that number has to be recorded somewhere. In the case of paper used in the proving room, it is entered in the proof impression book. The numbers are entered in rotation, but proofs are not always pulled in that same numerical sequence. Therefore, although the impression numbers are in sequence, dates are not.

Because of this, it is almost impossible to look up a proof in the record books unless you have the impression number, for the only information in the books is the die number and face value of what was pulled. There is nothing to tell you if the proof pulled was for a stamp, or revenue paper, or paper money. For all we know at the present time, some of the proofs could have been for etchings, presidential invitations or what-have-you.

Many of the proofs in the reference collection, as well as quite a few others currently on the market, no longer bear their control numbers. On large die proofs the number was commonly placed on an outside back edge. When the proof was trimmed down to fit a collector's album or to clean up tatty edges, the number was often removed.

The large white wove paper die proofs with the large control numbers on the front were probably unattractive to some people, too, so they were trimmed down. That means we have lost our check point on many of our proofs, but we still have enough intact numbers to allow us to guess at the dates some of the proofs were pulled. Perhaps closer study of the types of paper and the ink colors used in the early, or original, proofs, as opposed to those we have found were printed after 1933, will yield some differences that will help us identify the originals and these hitherto unknown printings (Farley's?).

Unfortunately, I was playing "beat the clock" to finish looking up the reference collection proof numbers and did not have time to do any checking of proofs in my personal collection or to make all the notes I would have liked. What follows is the information I did get in the time allotted. It is just a beginning, and I hope others will be able to spend the necessary time and energy to get us much more information about these shadowy categories of U. S. die proofs. Remember, the Bureau records are not secret, just unresearched.

361140

THE RECORDS

TRANS-MISSISSIPPI EXPOSITION ISSUE

Issued 17 June 1898

LARGE DIE PROOFS ON WHITE WOVE PAPER
PRINTED IN THE PROVING ROOM 12 FEBRUARY 1934

(CONTROL Nos. ON FACE IN BLUE)

IMPRESSION #	*DIE #*	*DESCRIPTION*	*DISPOSITION*
361047	279	1c P.O. Die	Modeling
361055	286	2c P.O. Die	Modeling
361153	280	4c P.O. Die	Modeling
361061	281	5c P.O. Die	Modeling
361065	282	8c P.O. Die	Modeling
361072	283	10c P.O. Die	Modeling
361140	285	$1.00	Modeling
361077	277	$2.00	Modeling

The control number had been cut off the 50c proof and I could not locate it in the Bureau's books, but it does exist.

Not in the reference collection, but listed in the Bureau's books were many other interesting numbers and dates on the T-M's. Numbers 361044-361079 were entered as pulled 12 February 34 and destroyed 13 February 34. Numbers 361080-361099 were listed as pulled 13 February 1934 and destroyed 8 March 1934. The quantities broke down thus:

Die #	*Impression #*	*Quantity*	*Value*
279	361044–049	6	1c
286	361050–055	6	2c
281	361056–061	6	5c
282	361062–067	6	8c
283	361068–073	6	10c
277	361074–082	9	$2.00
279	361083	1	1c
281	361084–087	4	5c
288	361088–091	4	8c
283	361092–094	3	10c
286	361095–099	5	2c

The same type large die proofs on white wove paper also exist on the Pan-American Exposition issue. These, too, have the control numbers printed on the face. The saga of February 1934 continues when one examines the Bureau's proof impression books for these numbers.

PAN-AMERICAN EXPOSITION ISSUE

Issued 1 May 1901

LARGE DIE PROOFS ON WHITE WOVE PAPER

(CONTROL NUMBERS ON FACE IN BLUE)

Impression #	*Die #*	*Description*	*Date Pulled*	*"Destroyed"*
361466	297	1c P.O. Die-Modeling	14 Feb. 34	16 Feb. 34
361460	296	2c P.O. Die-Modeling	14 Feb. 34	16 Feb. 34
361479	300	4c P.O. Die-Modeling	14 Feb. 34	16 Feb. 34
361488	301	5c P.O. Die-Modeling	14 Feb. 34	16 Feb. 34
361547	303	8c P.O. Die-Modeling	15 Feb. 34	16 Feb. 34
361538	305	10c P.O. Die-Modeling	15 Feb. 34	16 Feb. 34

LOUISIANA PURCHASE EXPOSITION ISSUE

Issued 30 April 1904

LARGE DIE PROOFS ON WHITE WOVE PAPER

(CONTROL NUMBERS ON FACE IN BLUE)

Impression #	*Die #*	*Description*	*Date Pulled*	*"Destroyed"*
361642	353	1c P.O. Die-Modeling	15 Feb. 34	16 Feb. 34
361647	374	2c P.O. Die-Modeling	15 Feb. 34	16 Feb. 34
361634	348	3c P.O. Die-Modeling	15 Feb. 34	16 Feb. 34
361623	350	5c P.O. Die-Modeling	15 Feb. 34	16 Feb. 34
361629	351	10c P.O. Die-Modeling	15 Feb. 34	16 Feb. 34

Although I actually recorded only those proofs that were in the reference collection, I noted that about six of each value were pulled on the same day.

PANAMA PACIFIC EXPOSITION ISSUE

Issued January 1913

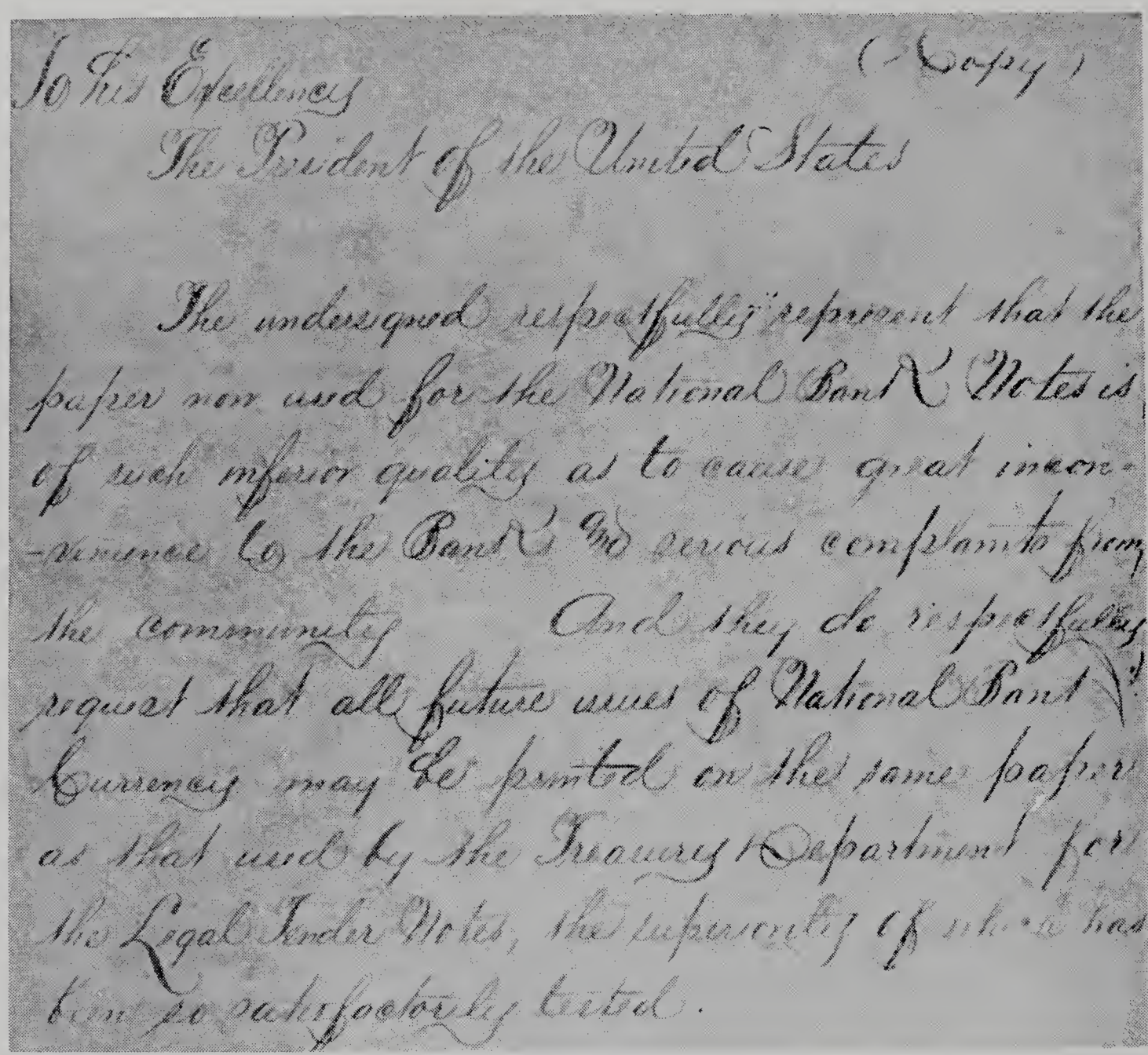
LARGE DIE PROOFS ON WHITE WOVE PAPER

(CONTROL NUMBERS ON FACE IN BLUE)

Impression #	*Die #*	*Description*	*Date Pulled*	*"Destroyed"*
361781	552	1c P.O. Die-Modeling	16 Feb. 34	16 Feb. 34
361785	578	2c P.O. Die-Modeling	16 Feb. 34	19 Feb. 34
361820	554	5c P.O. Die-Modeling	16 Feb. 34	19 Feb. 34
361856	555	10c P.O. Die-Modeling	16 Feb. 34	19 Feb. 34

For the record and/or to add to the confusion, I later discovered there were five large die proofs of the Pan-Pacifics in the reference collection with control numbers on the backs. They were: 1c, impression #330132; 2c, impression #330265; 5c, impression #330277; 10c, impression #330254; AND another 10c orange, impression #585528 signed, "Approved April 1913, A.S. Burleson, Postmaster General." (PMG 5 March 1913 - 5 March 1921.) I was not able to look these up in the Bureau books.

(To be continued)


To his Excellency (Copy)
The President of the United States

The undersigned respectfully represent that the paper now used for the National Bank Notes is of such inferior quality as to cause great inconvenience to the Banks and serious complaints from the community. And they do respectfully request that all future issues of National Bank Currency may be printed on the same paper as that used by the Treasury Department for the Legal Tender Notes, the superiority of which has been so satisfactorily tested.

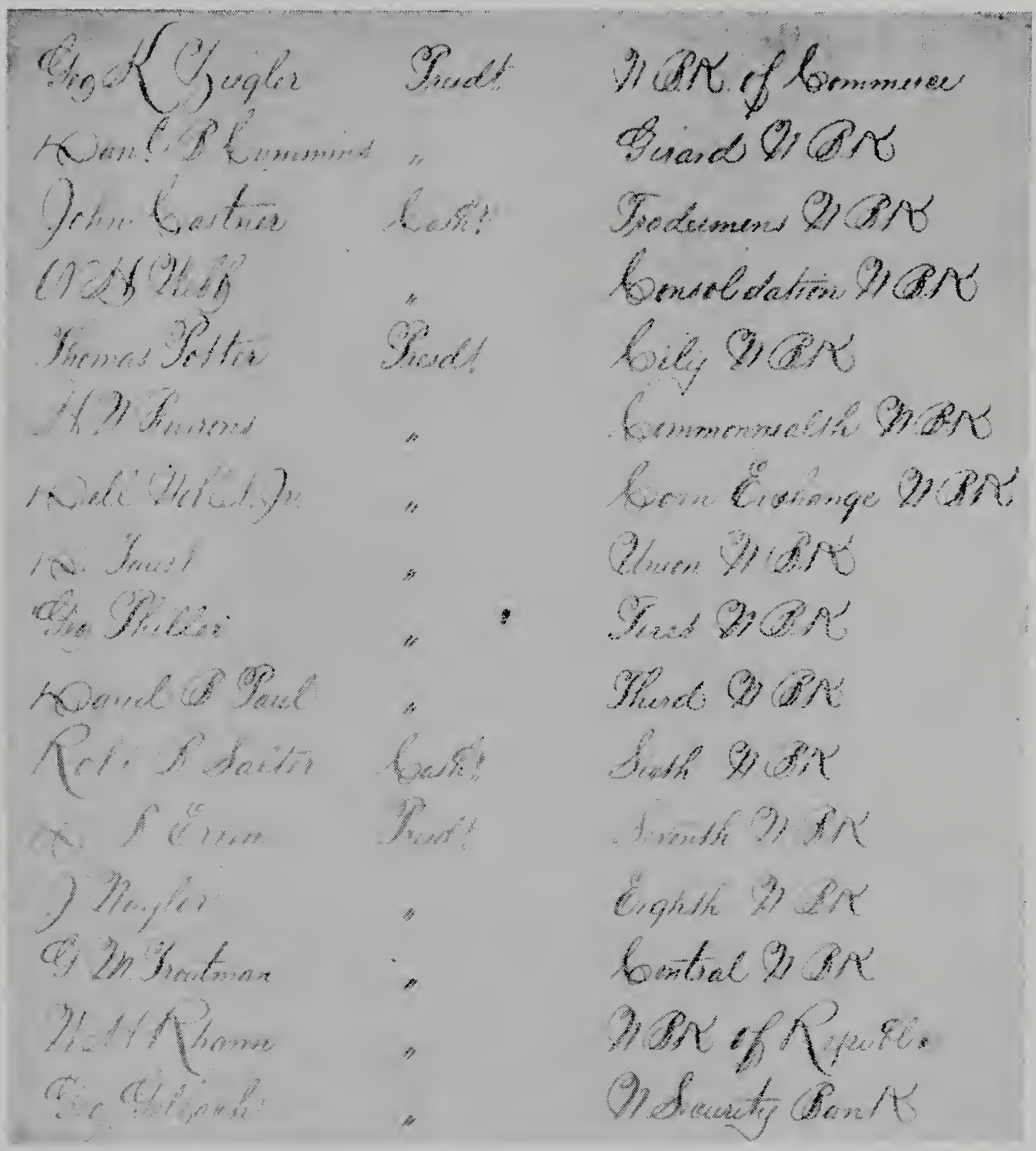
Dissatisfaction with National Bank Note Paper, circa 1874

Dr. Glenn Jackson found this letter in the National Archives dealing with banker dissatisfaction with the quality of paper used on National Bank Notes. The petition itself reads:

"To his Excellency

"The President of the United States

"The undersigned respectfully represent that the paper now used for the National Bank Notes is of such inferior quality as to cause great inconvenience to the Banks and serious complaints from the community. And they do respectfully request that all future issues of National Bank Currency may be printed on the same paper as that used by the Treasury Department for the Legal Tender Notes, the superiority of which has been so satisfactorily tested."

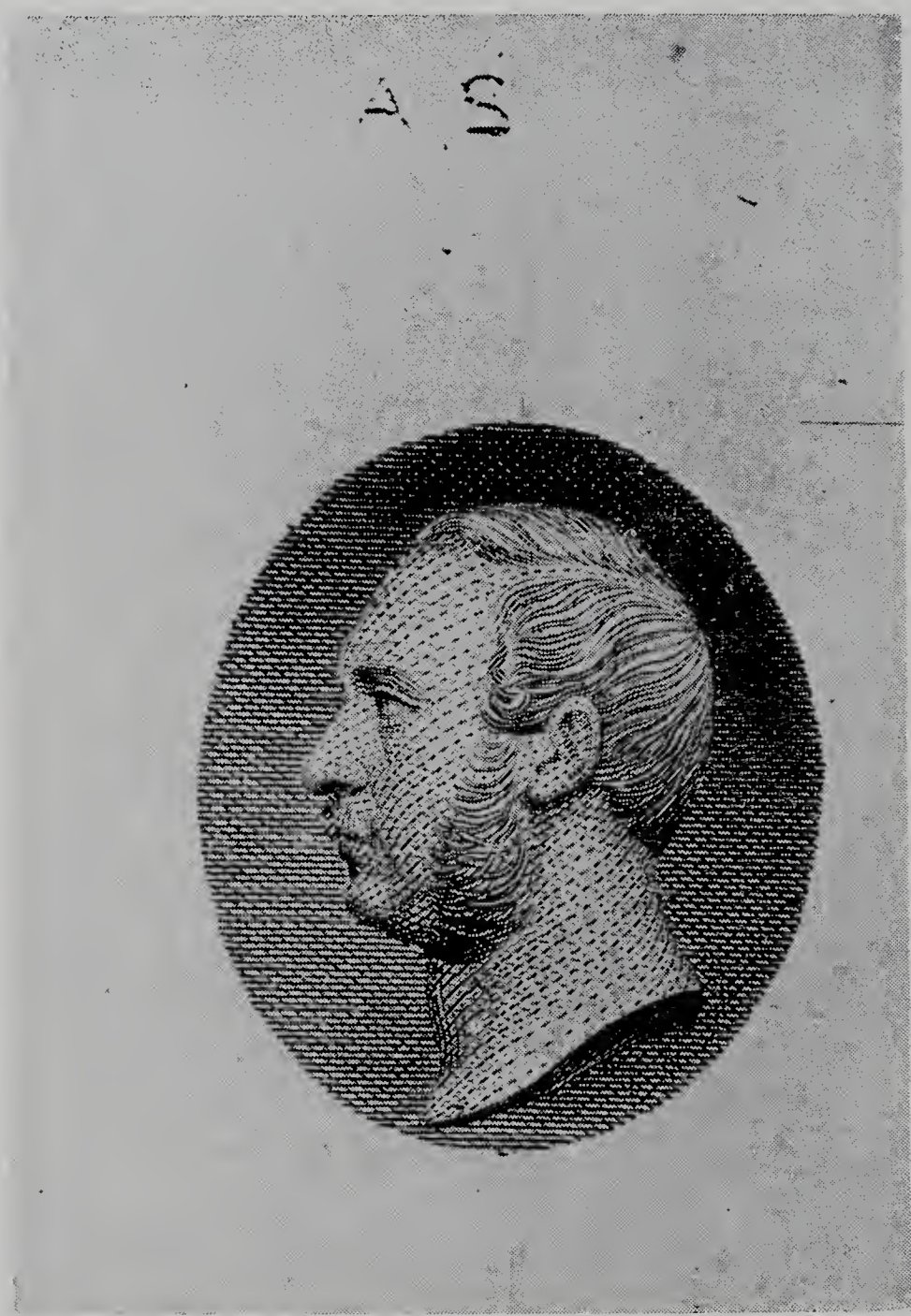


Geo K Zeigler	Pres't	N Bk of Commerce
Danl B Cummings	"	Girard N Bk
John Castner	Cash'r	Tradesmens N Bk
W H Wells	"	Consolidation N Bk
Thomas Potter	Pres't	City N Bk
H N Burrows	"	Commonwealth N Bk
Dell Wells Jr	"	Corn Exchange N Bk
R Smith	"	Union N Bk
Geo Philler	"	First N Bk
Danl B Paul	"	Third N Bk
Robt S Smith	Cash'r	Sixth N Bk
R S Erwin	Pres't	Seventh N Bk
J Naylor	"	Eighth N Bk
G M Trotman	"	Central N Bk
N H Rhoads	"	N Bk of Republic
Geo Stimpson	"	N Security Bank

Among the banks represented were the Philadelphia National Bank and the Bank of North America. It would appear that all the banks were in the Philadelphia area or in Pennsylvania at least.

REVENUE ESSAYS AND PROOFS OF SIERRA LEONE STUDIED

Featured prominently in the November 1979 issue of Robson Lowe's magazine *The Philatelist* is an article by P. O. Beale on "The Revenue Stamps of Sierra Leone and Their Postal Use" which deals extensively with essays and proofs of the issues.



Die proof of the Prince Albert engraving.

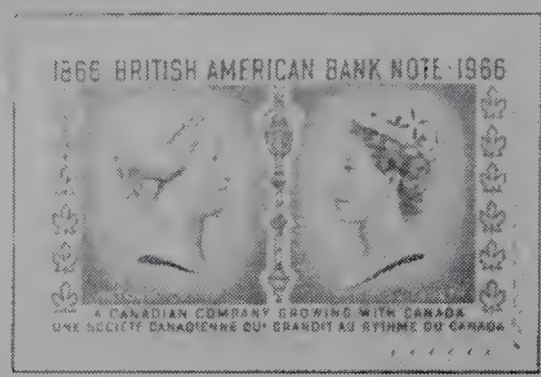
A Prince Albert Die Proof of 1868

By GEORGE W. SMITH

THE ESSAY-PROOF JOURNAL No. 96 (1967) contained the article "British American Bank Note Co. Ltd.—A Century of Progress", by Thomas F. Morris, and included among the accompanying illustrations were several "show cards" of that company. I now refer to the particular card which appeared on page 151.

Left and right of the words "Engravers & Printers" on this card, in ovals of equal size to the well-known "Queen's Head" which is reproduced six times near the top of the same card, is a male portrait bust.

Has this been recognized as the portrait of Prince Albert, consort of Queen Victoria, which has been mentioned by British American Bank Note on another of their cards, dated January 1, 1966? This date, no doubt, is more recent than that of the issue of the card which was previously illustrated and which, although not dated, was probably Victorian.



B A BANK NOTE
CENTENNIAL STAMP

The Queen Victoria engraving was executed by Alfred Jones, a leading portrait engraver of the 19th Century. The portrait is a companion engraving to a Prince Albert medallion, also engraved by Jones in 1868 for British American Bank Note. The engraving of Queen Victoria was used on a company letterhead in 1870.

The Queen Elizabeth portrait is from an original drawing by George Fanais, based on news photos taken in 1956.

The engraving and the stamp design are by George A. Gundersen, Art Director, British American Bank Note.

January 1, 1966.

The British American Bank Note "Centennial Stamp:" affixed to a souvenir folder distributed by the company.

When issuing the card in 1966, a "Centennial Stamp" was designed, engraved, printed and perforated, and being gummed, it was attached to the card, as illustrated here. There were separate printings of this stamp in blue, red, and green.

As mentioned in the text on this card, the heads of the two Queens were engraved by George A. Gundersen, that of Victoria being his version from the original of 1868 by Alfred Jones.

The letterhead of 1870 is also mentioned as bearing the Alfred Jones head of Victoria. In fact, the whole letter of January 1, 1870 was engraved—heading, vignette, text and signatures, and a very fine impression from this plate was included in "Ninety Years of Security Printing", being the story of British American Bank Note produced and issued by the Company in 1956.

Close-up of the Victoria head on the "stamp".

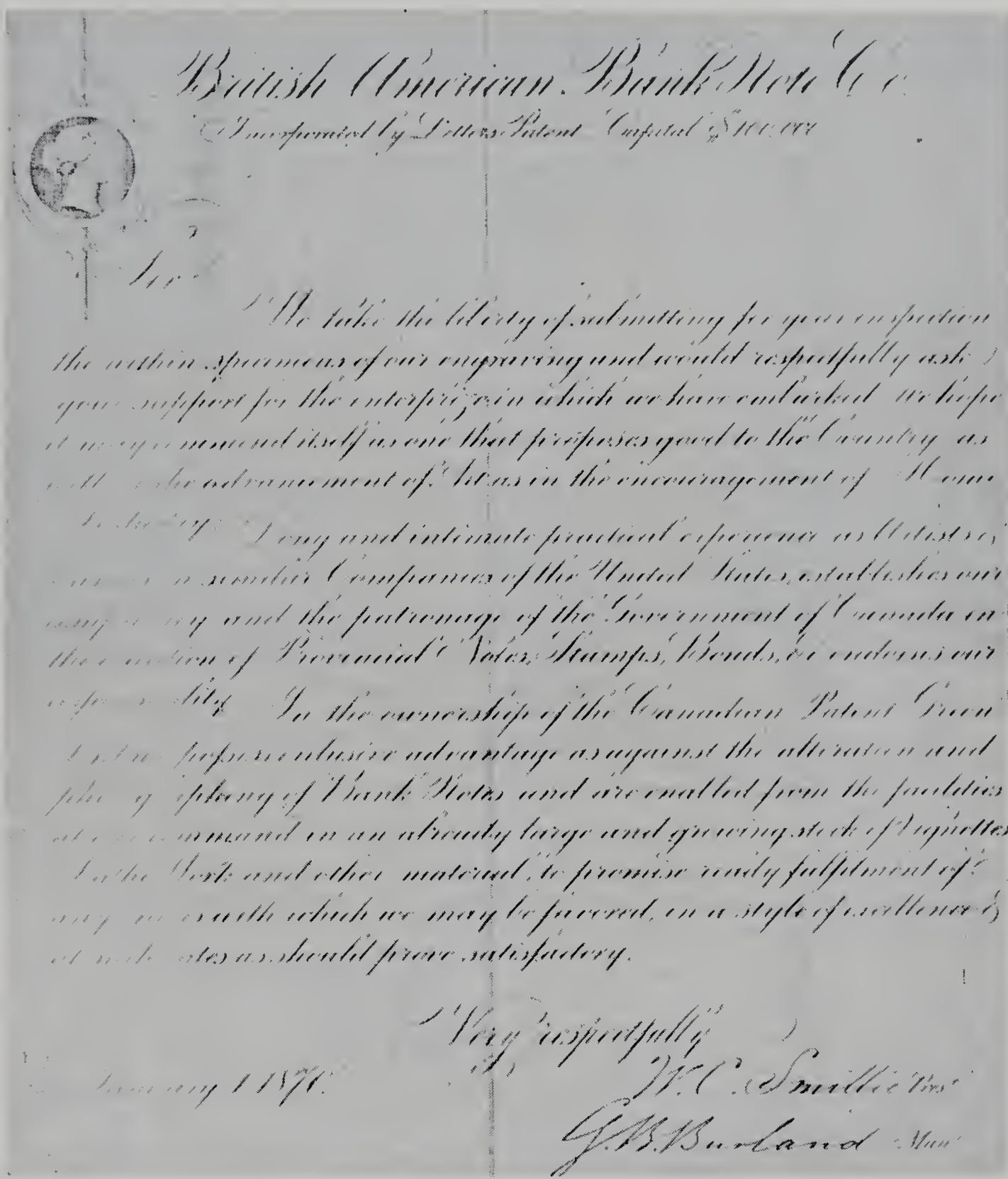
But it is the "companion engraving" of Prince Albert which is of present interest, causing this article to be written.

Through the courtesy of BABNCo., I am able to illustrate this die in an enlarged photograph which I have made from an original proof, showing what a fine engraving it is. Being little known, inclusion here can only add credit to the reputation of Alfred Jones and to the esteem with which he is regarded.

The proof carries the number 2A (reversed), to the right of which may be seen, fainter and larger, the letter A.

The Company confirms that the die was engraved in 1868, and that they do not have any record of its usage.

Has a print of it been seen in the meantime?



British American Bank Note Co.

Incorporated by Letters Patent Capital $500,000

We take the liberty of submitting for your inspection the within specimens of our engraving and would respectfully ask your support for the enterprize which we have embarked. We hope it may commend itself as one that proposes good to the Country as well in the advancement of Art as in the encouragement of Home Industry.

Long and intimate practical experience as Artists & Printers in similar Companies of the United States, establishes our competency and the patronage of the Government of Canada in the matter of Provincial Notes, Stamps, Bonds, &c. ensures our success. In the ownership of the Canadian Patent Green Lathe we possess a decided advantage as against the alteration and plating of Bank Notes and are enabled from the facilities at our command in an already large and growing stock of vignettes, lathe work and other material, to promise ready fulfilment of any order with which we may be favored, on a style of excellence & at such rates as should prove satisfactory.

Very respectfully

January 1 1870.

W. C. Smillie Pres.

G. B. Burland Man.

Photocopy of the BABNCo. sales letter of Jan. 1, 1870 with the Victoria head as used on the Centennial Stamp.

Transcript of the 1870 British American Bank Note Co. sales letter:

We take the liberty of submitting for your inspection the within specimens of our engraving and would respectfully ask your support for the enterprize (sic) in which we have embarked. We hope it may commend itself as one that proposes good to the Country as well in the advancement of Art as in the encouragement of Home Industry.

Long and intimate practical experience as Artists & Printers in similar Companies of the United States, establishes our competency and the patronage of the Government of

Canada in the execution of Provincial Notes, Stamps, Bonds, etc. endorses our responsibility.

In the ownership of the Canadian Patent Green Tint we possess exclusive advantage as against the alternation and photographing of Bank Notes, and are enabled from the facilities at our command in an already large and growing stock of Vignettes, Lathe Work and other material, to promise ready fulfilment of any orders with which we may be favored, in a style of excellence & at such rates as should prove satisfactory.

Very respectfully

W.C. Smillie Pres.
G.B. Burland Man.

January 1, 1870.

New Zealand Designer Looks for Simplest Solutions

Don Hatcher, an Auckland, New Zealand graphic designer, believes that when it comes to stamp design, simplicity is an essential ingredient. Hatcher designed or provided graphics for a dozen of his country's issues in the decade 1970-80. Many have been scenic stamps, incorporating photographs. Of these, he says the issue that gave him the most satisfaction was the 1973 mountain set. The photographs used had a bold simplicity which made them ideal in the context of stamp design.

"The great difficulty with photographs for pictorial stamps is that they generally have too many colors, too much detail", Hatcher says. "The mountain photographs were simple, almost monochrome."

Another issue he particularly enjoyed working on was the 1974 New Zealand Day issue. For this five-stamp set he collaborated with the Wellington designer Alan Mitchell, setting the style with his illustration of the buildings on the upper two stamps, and the layout and graphics for the Queen stamp.

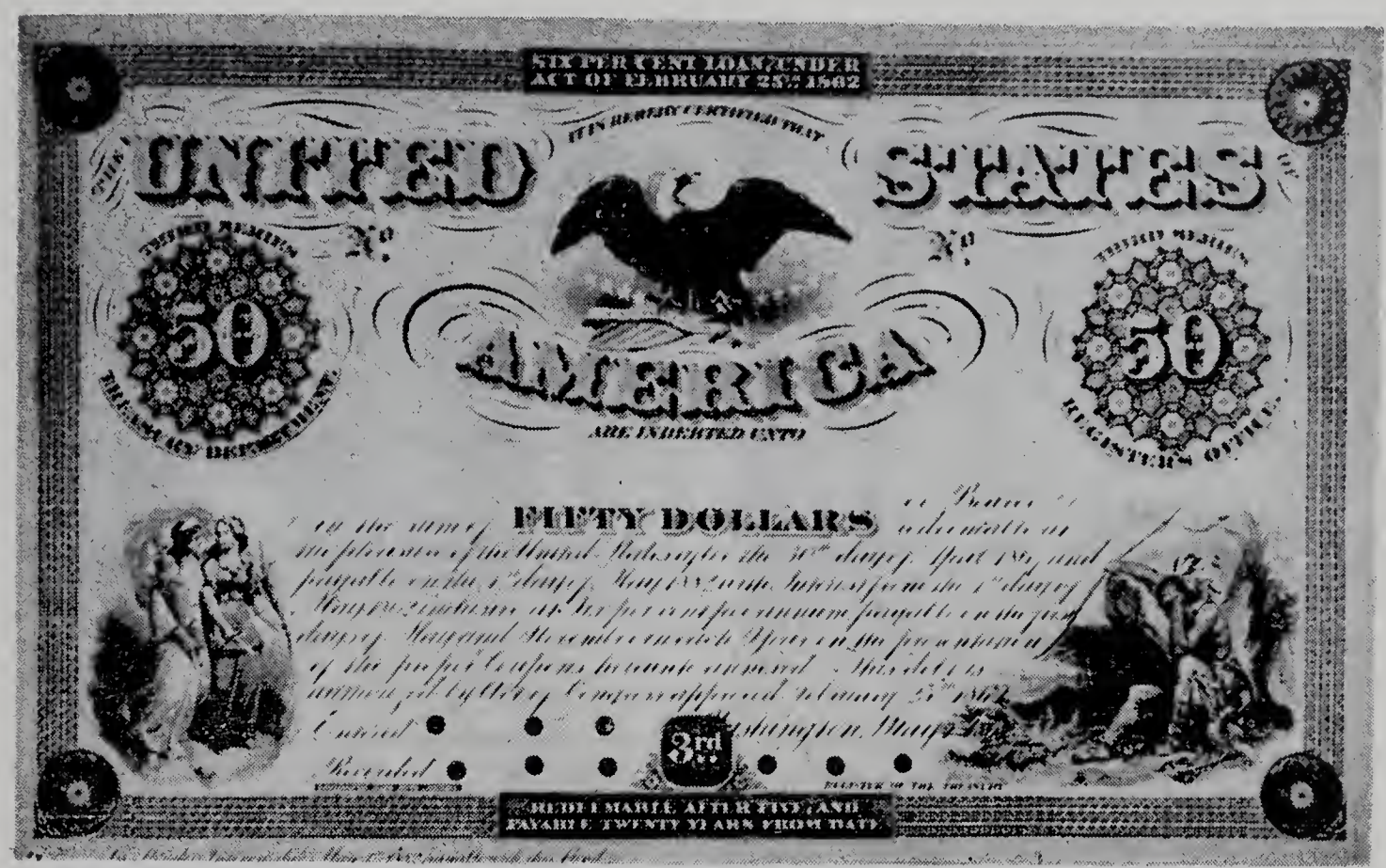
Hatcher was one of the two designers of the six-stamp 1980 commemorative issue, although this time not working in collaboration. He designed the three 125th anniversary stamps, as well as the miniature sheet. The challenge in designing this particular issue lay in maintaining a clear simple overall design, which functioned well in declaring the stamp denomination, the anniversary message and the country, without becoming distracted by the elaborate detail of the 1855 stamp.

To do this Hatcher offset the historical stamp image with a comparatively large empty space. The effect is that the eye can take in the various pieces of information on the stamp in a logical order.

In Hatcher's words, an important part of stamp design is "making words and pictures work together without fighting each other."

ELLIOTT COULTER HEADS 1869 SPECIALTY GROUP

EPS member Elliott Coulter has been elected president of The 1869 Pictorial Research Associates, an offshoot of the U.S. Philatelic Classics Society. The organization, devoted to the study of the philately of the first U.S. pictorial series of stamps, publishes the quarterly *1869 Times* and an annual *Register*.



The $50, 5-20 bond, the subject of the political note's invective.

A Political Cartoon Bank Note and the 5-20 Bond

By GLENN E. JACKSON

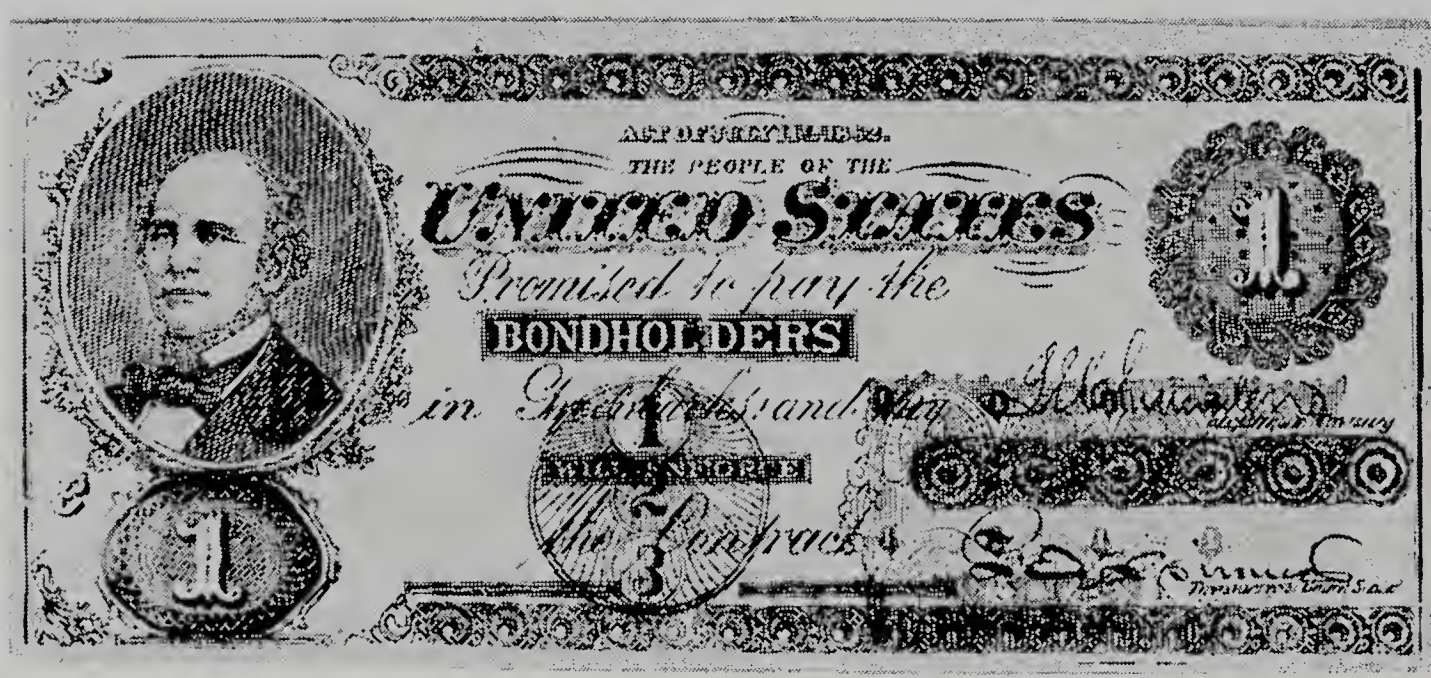
FINANCING the Civil War was a herculean task for the North. President Lincoln's Secretary of the Treasury, Salmon Portland Chase, was equal to the undertaking. He originated our monetary system (paper money) and our banking system, while his Treasury Department was the first to hire women employees.

His portrait appears on the face of the one dollar Legal Tender notes of 1862. The original plan was to use Alexander Hamilton's portrait on the ones because he was the first Secretary of the Treasury. Mr. Chase's visage was to have been on the twos. Joseph P. Ourdan engraved both portraits while working for the Hamilton Bank Note Company. S. P. Clark, chief of the first Currency Bureau (whom I call the Father of our Currency), decided Mr. Chase would get more exposure on the ones, so the change was made. The goal was to acquaint the masses with Secretary Chase and gain their confidence and trust in his programs, namely paper money, bonds and a new banking system.

Of course, there were many skeptics; some people had lost money with broken bank notes; and there had been very few previous issues of government bonds. The last conflict to be financed with bonds was the Mexican War about 14 years earlier, and it was a proverbial drop in the bucket compared to financing the Civil War.

One way the skepticism and distrust surfaced was in the issuance of "political money" in the form of both paper and coins. In this instance the target was twofold—the Green-

Face of the genuine $1 Legal Tender note, Friedberg No. 17.



Face of the satirical note.

backs and the 5-20 bondholders. The 5-20 bonds were so named because they carried an option of redemption in five years (1867) and maturity in 20 years (1882). None of the vignettes on the $50 bonds were used on U. S. currency, incidentally.

The $50 bond was described in the American Bond Detector as follows:

"Fifty Dollar Five-twenty Bond, Old issue, Third Series.

"The plates of the $50 coupon bonds of this series were engraved by the Continental Bank Note Company, and printed at the Treasury Department. Of this bond there were twenty plates engraved, each bearing a check letter from A to U. Ten of these plates were subsequently altered from the 3rd to 4th series, and from the check letter L to U. The center vignette was an eagle, but after changing from 3rd to 4th series, the eagle was erased and the vignette of Abraham Lincoln substituted. The reverse of this series was printed from electrotype plates, surface printing."

Back of the genuine $1 Legal Tender note, Fr. no. 17.

Back of the satirical note.

The face of the crude satirical notes reads "Act of July 11th 1862 the people of the UNITED STATES promised to pay the BONDHOLDERS in Greenbacks! and they will enforce the Contract."

The inscription on the back reads, "This note is a legal tender for all debts public and private except duties on imports and interest on the public debt; and is receivable in payment of all loans made to the United States including the 5-20 bond./THE CONTRACT"

This inscription is identical to that on the genuine notes except for the addition of the words following "United States."

American Bank Note Co. Vignette Reproductions Distributed by Time-Life Books

Part III

By Barbara R. Mueller

(Continued from Journal No. 144, Page 158)

Contents of the "Riverboats & Clippers" folio in "The Opening of the West" series

(The papers are the same as those described in JOURNAL 142, as well as the attestation on the back of each item. The five vignettes are printed in black on a light cream background; the note and bank draft the same on somewhat thinner paper.)

Vignettes:

"Western Steamer" by Draper Welsh & Co., 1857—two-stack paddle wheeler with a smaller vessel passing to the left toward an industrialized area.

"Off the Harbor", date and engraver unknown—clipper ship riding the crest of waves, with two smaller sailing vessels at left and faint outlines of others at right.

"Mississippi Waterfront", by Toppan, Carpenter & Co., about 1860—scene at St. Louis, with six or more paddle wheelers lined up along docks covered with barrels, boxes, workers, and mules.

Sailor, by Toppan, Carpenter & Co., about 1860—nattily attired sailor reclining against bales, with a telescope in his left hand, wearing a brimmed hat. Large sailing vessel in background.

Design for pack of playing cards by American Bank Note Co., 1879—Wording "Triplicate Playing Cards" across top; large ornate "spade" in center, on which is superimposed a hand holding 13 cards. Below, the wording "A. Dougherty/Manufacturer/New York", with a cherub on each side of the central motif. Entire vignette surmounted by eagle carrying ribbon inscribed "Trade Mark." Single solid spade at upper left and lower right corners.

Security paper:

$20 Mississippi Mutual Insurance Co. check-like certificate with central vignette of river steamboat belching black smoke from twin stacks. By Danforth, Wright & Co., date unknown. Subsidiary vignettes of (left) young woman leaning on wooden bucket in which she is gathering flowers or produce, and (right) locomotive with large smokestack and three and a half cars heading directly toward viewer.

Second National Bank of Sandusky, Ohio check or draft form with clipper ship vignette at left, by American Bank Note Co., date unknown. Subsidiary vignette of St. Bernard dog lying on a safe at upper right.

U. S. Postal Service-American Bank Note Company "American Commemorative Series" Panels

(Continued from Journal No. 145, Page 29)

Additional Listings

COPERNICUS #13

Vignette (left side of panel):

V-49242 Male, "Philosophy", engraved for the National Bank Note Company between 1859-1879.

Vignette (right side of panel):

V-47453 "Columbus in His Study, No. 2" engraved for the American Bank Note Company by Bannister. Finished on July 29, 1864 and proved on February 17, 1876. Used on a $1 Face, Bank Note for Republica Del Peru on December 22, 1879, also used on a Bank Note for Bolivia, BCO. Potosi on February 3, 1887. Used on a Bank Note for Chile-BXO. De Matte Y, in 1888. In 1897, it was used on a registered bond for the City of Cincinnati. In 1885, it was used on a Scholarship Certificate for Brooklyn Collegiate & Polytechnic Institute.

V-48878 Moon, engraved for the Homer Lee Bank Note Company between 1893-1897.

POSTAL PEOPLE #14

V-41568 Old New York Post Office, Nassau Street. Engraved for Bald Cousland & Company between 1853-1858.

V-41633 Horse, engraved for Toppan between 1829-1858.

V-111823 Ben Franklin was engraved for Rawdon, Wright, Hatch & Edson between 1847-1858.

ELECTRONICS #18

V-103957 Lightening Bolt, engraved in 1960. No information available.

V-101928 Allegory, Electronics. Artist was Carlson. Engraved for the American Bank Note Company by Mr. Kenneth Guy. Approved June 25, 1958. It was later worked over by Mr. Kenneth Guy and approved on November 16, 1961. It was engraved for stock for American Bank Note Company and used on International Telephone & Telegraph Corporation Stock Certificates in 1958. Used on United Control Corp. Stock Certificate in 1958. The Perkin-Elmer Corporation, Stock Certificate in August 1959. Westinghouse Electric Corporation in 1959. International Telephone & Telegraph Corporation, Sud America Bond in 1960. It was used on C/AE Ind. Inc. Stock Certificate on May 18, 1965.

V-111897 Electronic, Transistor engraved for the American Bank Note Company by K. Kipperman.

ROBINSON JEFFERS #19

V-47978 "Mountains", engraved for the Continental Bank Note Company between 1863-1879.

V-38435 "Ornament", no information available.

Agriculture, engraved for the Franklin Bank Note Company of New York between 1877-1893.

LYNDON B. JOHNSON #20

V-111469 "Lyndon B. Johnson", engraved for the American Bank Note Company by E.R. Cranz. Approved on May 1, 1972. This vignette was engraved for American Bank Note Co. stock.

V-48297 "White House", engraved for the Continental Bank Note Company between 1863-1879 .

V-48648 "Texas Steer", engraved for the Franklin Bank Note Company of New York between 1877-1897.

HENRY O. TANNER #21

V-47872 "City of Pittsburgh."
Engraved for the Continental Bank Note Company of New York between 1863-1868. It was used on a Pittsburgh & Lake Erie R.R. Co. Coupon Bond on February 18, 1868.

V-111998 Artist Palette.
Engraved for stock for the American Bank Note Company by Kenneth Kipperman. Approved on July 23, 1973.

V-43278 "Cathedral of Notre Dame", City of Paris.
Engraved for the American Bank Note Company by Edwin Gunn. Approved on December 27, 1916. Used on a bond for the City of Paris, Dept. of the Seine (France). Picture engraving model was one washed drawing and one large photo.

WILLA CATHER #22

V-46285 Agriculture, engraved for Danforth, Wright & Company of New York and Philadelphia between 1853-1858.

V-39455 Book, engraved for Rawdon, Wright, Hatch & Edson of New York between 1847-1858. Used on a label for the Brooklyn Library of New York on March 15, 1890. Also used on Brooklyn Library Life Membership Certificate, December 27, 1882, Brooklyn Library Membership Certificate on June 19, 1882. Used on the Woman's Board of Foreign Missions of the Presbyterian Church Membership Certificate on July 23, 1883.

Vignette at bottom of panel, under stamps:

V-47812 Transportation, engraved for Danforth, Wright & Co. between 1853-1858. Used on Kansas Valley Bank, Atchison in 1858.

RURAL AMERICA #24

V-48280 Cows, engraved for the Continental Bank Note Company between 1863-1879. Used on a stock certificate for Kansas & Gulf Short Line Railroad Company on August 31, 1881.

V-40709 Cow, engraved for Bald Cousland & Company between 1853-1858.

V-47461 Historical, "Rest on the Prairie—Evening", engraved for the American Bank Note Company, N.Y.

CHRISTMAS '73 #25

V-47704 "St. John the Baptist", engraved for the American Bank Note Company by Burt. Picture engraving model was one washed drawing. Artist Herrick. Used on a Membership Certificate for the Woman's Board of Foreign Missions of the Presbyterian Church, July 23, 1883.

V-44138 Allegory, Horn, engraved for the American Bank Note Company by A. Jones. Approved in 1897. Used on a $50 Face for the Banco Oriental De Mexico.

V-40901 Christ, engraved by Rawdon, Wright, Hatch & Edson between 1847-1858.

NEEDLEPOINT NOEL #26

V-101142 Ornament, "Holly Spray", engraved for the American Bank Note Company by Mr. J. Wallace. Approved on October 16, 1957. Used on a card for the American Bank Note Company during the Christmas season of 1958. Picture engraving model was one pencil sketch and one pencil drawing by McPherson.

V-37885 Deer, engraved for the Western Bank Note Chicago between 1865-1879.

V-41281 Santa Claus, St. Nicholas. Entered according to an act of Congress in the year 1853 by Baldwin, Adams & Company in the Clerk's Office of the District Court of the Southern District of New York. Used on a bank note for the Iron Bank.

SKYLAB #31

V-111687 Allegory, Astronaut. Engraved for the American Bank Note Company by Mr. Kenneth Guy. Approved on November 8, 1972. Used on a stock certificate for Eastman Kodak Company in 1972.

V-103688 Allegory, Electronics. Engraved for the American Bank Note Company by Mr. W. Ford. Approved on June 12, 1960. Picture engraving model was one Carlson painting. Used on a stock for American Research & Development Corp. in 1960. Also used on a stock certificate for Ling-Temco Electronics in 1960 and Ling-Temco-Vought, Inc. in 1961, International Resistance Company, Fuqua Industries in 1967 and the Weatherhead Company in 1969.

V-110959 Allegory, Male. Science. Engraved for stock for the American Bank Note Company by Mr. Kenneth Guy. Approved on January 13, 1971. Picture engraving model was a drawing by McPherson.

UNIVERSAL POSTAL UNION #32

V-45294 Female, Philadelphia Die. No other information available.

V-113042 Globe & Figures, no information available.

V-111811 Mailman, engraved by Mr. Kenneth Guy for the American Bank Note Company and approved on February 8, 1973, for use on U.S.P.S. Commemorative Panels.

FORT HARROD #34

V-49243 Hunting, "The Pioneer", engraved for the National Bank Note Company. Used on a Coupon Bond for the Quincy, Missouri & Pacific R.R. Co., October 4, 1879. Also used on a stock certificate for the Oregon & California R.R. Company of Portland. In 1882, it was used on a stock certificate for the Adirondack Railway Co. Used on a check for the State of Oregon in 1894. Used on a bond for the Adirondack Railway Company in 1883. Used on a registered bond in 1880 for the Denver, South Park & Pacific Railroad Co.

Vignette in the center of panel:

V-47452 Hunting, "Westward Ho", engraved for the American Bank Note Company by Girsch. Finished on May 28, 1864 and proved on May 23, 1867. Artist, Leitzy.

Vignette on bottom panel:

V-40970 Engraved for Bald Cousland & Company between 1853-1858.

KANSAS WHEAT RURAL AMERICA #37

Vignette on top of panel, directly over panel title:

V-48329 Engraved for the Continental Bank Note Company of New York between 1863-1879. It was entered according to an Act of Congress in the year 1865 by the Continental Bank Note Company in the Clerk's Office of the District Court of the United States for the Southern District Court of New York. Used on a coupon bond in 1887 for the Indianapolis Decatur & Western Railway Company, and used on a draft in 1871 for the First National Bank, Marshalltown, Iowa.

V-49836 "Harvest Moon", engraved for the International Bank Note Company. No other information available.

V-43526 Agriculture, engraved and altered from a stock vignette by William J. Brown for the American Bank Note Company in 1910. Used on a stock certificate for Rosenbaum Grain Corporation in 1923.

PIONEER #44

V-103687 Allegory - electronic - male holding rocket - Carlson series #3 engraved for stock for The American Bank Note Company. Approved on June 22, 1960. Picture engraving model was an original drawing and one photo reduction of drawing. Used on Avnet Electronics Corporation stock certificate, December 29, 1960. Also used on Conduction Corp. on January 4, 1962.

V-112371 Allegory - space "Saturn V". Spacecraft with launching pad in background. Engraved for The American Bank Note Company by Warrell Hauck. Approved on January 27, 1975.

V-112372 Spacecraft, "Pioneer". Spacecraft with planets in background. Engraved for the American Bank Note Company by E. Cranz. Approved on January 27, 1975.

COLLECTIVE BARGAINING #45

V- 47653 "The Carpenters' Shop", engraved for The American Bank Note Company by W. W. Rice. Artist Shirlaw. Used on a bank note for Buenos Aires in 1873.

V- 43031 Factory Interior. Engraved for stock for The American Bank Note Company in 1921. Used on a coupon bond for United Steel Works Corporation in 1926. Picture engraving model was one washed drawing.

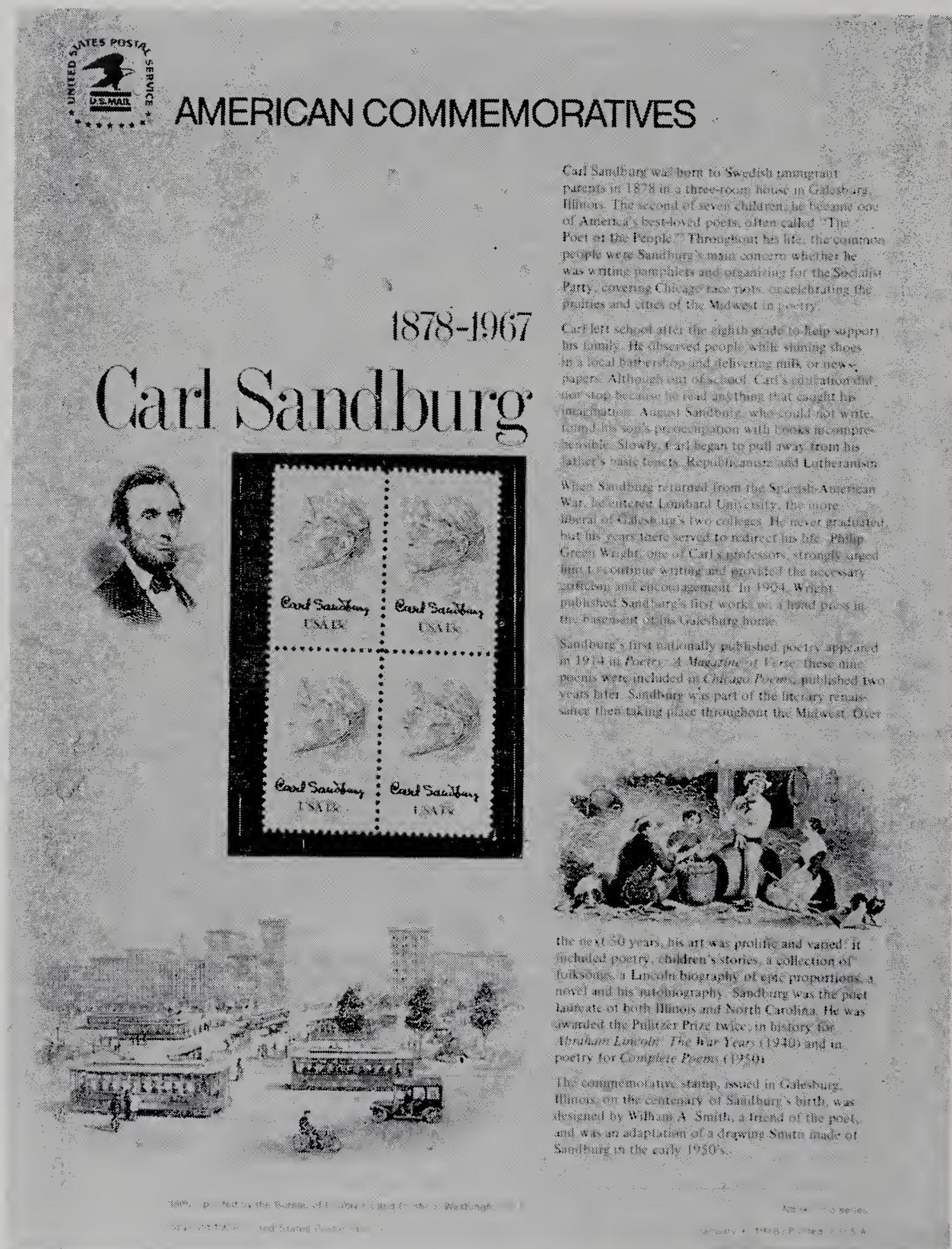
V-107418 Allegory Wheel, industrial park and three male figures. Engraved for The American Bank Note Company by K. Guy. Approved on July 14, 1965. Picture engraving model was one original Lavin painting and one photo reduction of the painting. Used on stock certificate in 1965 for Cyclops Corporation. Also used on a stock certificate for Sunasco Inc. (1966), Celanese Corporation in 1966, American Radiator & Standard Sanitary Corporation (1966), Proler Steel Corporation (1966), Mead Johnson & Company (1967), Carpenter Technology (1969), a bond for Union Pacific Corporation (1969).

MARINER #47

V-112381 Allegory, Spacecraft with stars in background. Engraved for the American Bank Note Company by Mr. J. Kisely. Approved on January 31, 1975.

V-112373 United States Flag, with spacecraft in background. Engraved for the American Bank Note Company by Mr. K. Guy. Approved on January 24, 1975.

V-106607 Allegory Female, figure from Foringer drawing. Engraved for stock for the American Bank Note Company by Mr. L. Kauffmann. Approved on Apr. 1, 1963. Used on Communications Satellite Corp. Stock Certificate on March 5, 1964. Picture engraving model was one composite space model and one photo of model.

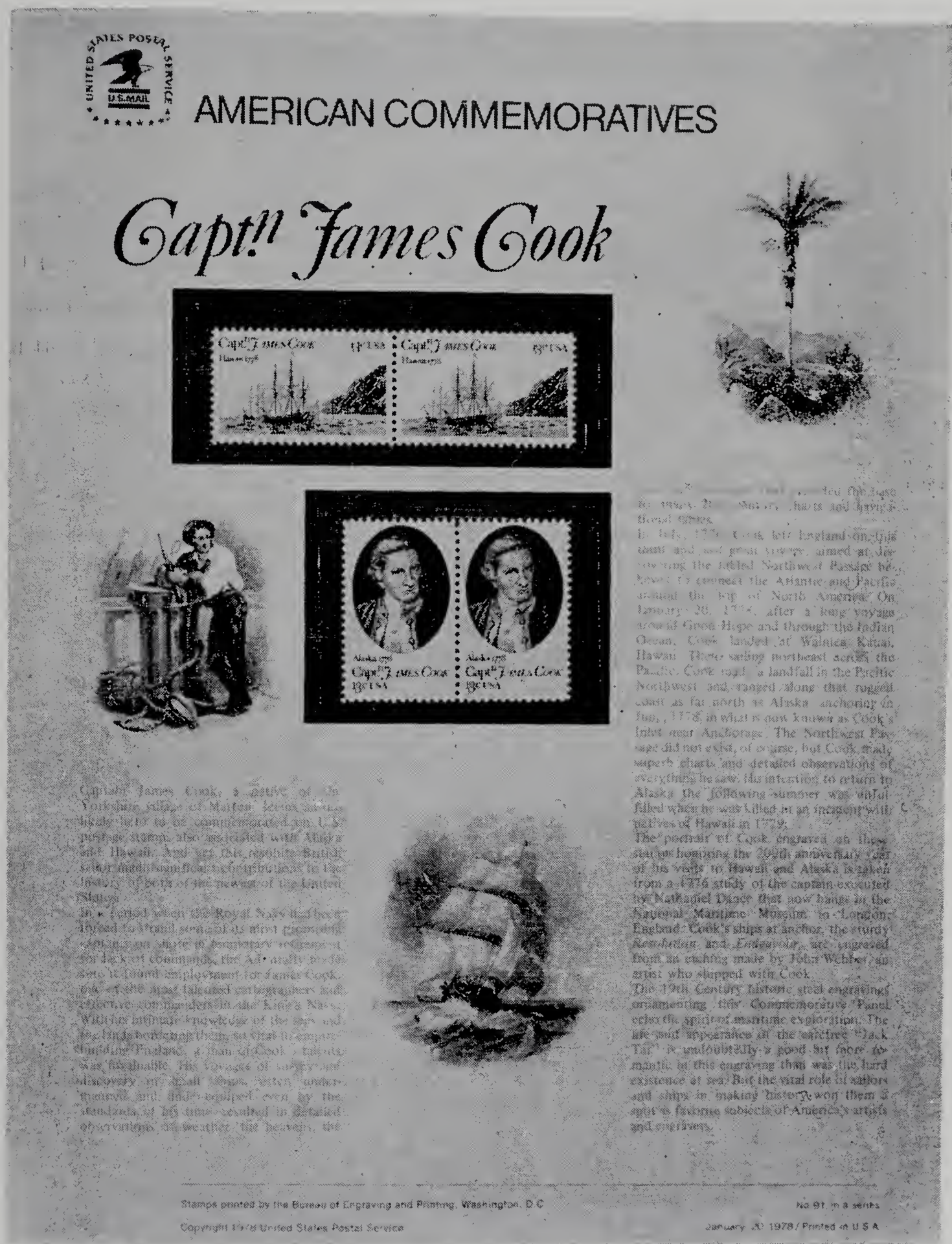


CARL SANDBURG #90

V- 49613 Portrait vignette, Abraham Lincoln. Engraved for the National Bank Note Company between 1859-1879. Used on Schumacher Draft July 13, 1880, also used on a Wilmington Delaware Clearing House Association Certificate on March 6, 1933.

V- 38271 Street Scene, Chicago, Illinois. No information available.

V- 41836 Farm Scene, no information available.



CAPT. JAMES COOK #91

V- 47684 "THE CAPSTAN", engraved for American Bank Note Company by Girsch, finished by Burt in the late 19th century. Picture engraving model was painting by Shucelle.

V- 44696 COCOANUT PALM, engraved for National Bank Note Company between 1869-1879. Used on Haiti Bank Note and National Cordage Ass'n Stock Trust Certificate on July 18, 1887. Also used on a $50 gold note for the Republic of Hawaii and a $500 face for Mexico (BCO. DE COAHUILA).

V- 44605 "UNDER FULL SAIL", worked over by C. Skinner August 21, 1883. Used on bank note for Brazil in 1891.

Secretary's Report

By David E. McGuire, *Secretary*
RD #4, Colonial Drive, Katonah, NY 10536

Members Admitted

1559 Marek, Stephen, 624 Hull Ter., Apt. 3S, Evanston, IL 60202 (U.S. 1869) by David E. McGuire
1560 Dean, Charles W., P.O. Box 249, Jackson Heights, NY 11372 (1887-8 Bank Note Issues) by David E. McGuire
1561 Hitchcox, Donald W., 2614 Coffey La., Santa Rosa, CA 95401 (U.S. & U.N. Souv. Cards) by Barbara R. Mueller
1562 Radford, Curtis D., 2905 Camp Leonard Rd., McFarland, WI 53558 (Souv. Cards) by Barbara R. Mueller
1563 Anderson, Daven A., 727 E. Seventh Av., Hinsdale, IL 60521 (U.S. 1861 Issue) by David E. McGuire

Change of Address

822 Smedley, Glenn B., to 813 So. Circle Dr., #310A, Colorado Springs, CO 80910
1370 Knapp, Stephen A., to Box 43432, Richmond Heights, OH 44143
1436 Dumas, Elee C., to 2850 Regent St., Kettering, OH 45409

Enumeration of Membership

Number reported in Journal #145	415
Gains	5
Losses	0
Net Membership	420
Non-Member Subscribers	32

Clarence W. Brazer Price Lists

An Inventory and An Inquiry

By ROBERT L. MARKOVITS

Clarence Brazer's contributions to our phase of philately cannot be overestimated, including his activities as a professional dealer. To gain a better understanding of what material existed during his time of dealing, copies of his price lists are most useful. For years I have been trying to assemble a complete set of these lists, but I cannot ascertain whether I have achieved completion because there is no catalog of issues or bibliography in print. The January 2, 1956 list is the one nearly all basic essay-proof collectors own; that plus the other nine in my collection appear to comprise his total production. Please check the following inventory against your holdings. Can you supplement it?

CLARENCE W. BRAZER PRICE LISTS

Essays & Proofs

Markovits Collection

1. Nov. 2, 1942—6 pages
2. Mar. 20, 1944—6 pages
3. Sept. 1, 1945—4 pages
4. Jan. 1, 1947—8 pages
5. Mar. 15, 1948—12 pages
6. Apr. 15, 1949—12 pages
7. Dec. 15, 1950—16 pages
8. Dec. 15, 1951—14 pages
9. Apr. 30, 1953—16 pages
10. Jan. 2, 1956—16 pages

Latin-American Essays in Search of an Identity (VIII)

(Continued from Journal No. 146, Page 22)

By BARBARA R. MUELLER

Colombia: Deep green and white essay in wash and tempera for a design similar to Scott type A219 (illustrated herewith). Probably unaccepted but very similar to the essay described in Journal No. 145, page 21, from the George Alevizos sale.

Ecuador: Reddish orange and white wash and pencil essay for Scott type D2 (without overprint and illustrated herewith). Appears to be very close to the accepted design, with "ACCEPTED" pencilled along the right side.

Colombia

Colombia revenue essay

Ecuador

Essays Reported but not Seen

In the Roger Koerber auction sale of Jan. 3-5, 1980 (auctioneer's descriptions):

Colombia—revenues 1940 50c Arms revenue, original drawing (pen and ink of the frame in deep magenta, with a printed (engraved) overlay of the central Arms; undoubtedly a unique piece, v.f. est. $75.00

(*Author's Note*—From the illustration it appears that the usual "ACCEPTED" notation is hand-lettered vertically along the right side.)

Realizations on Honduras essays reported in Journal No. 145, page 22:

1929 Garay Flight

American Bank Note artist's original sketch in water-color (deep carmine) with tempera overprinting; on thin paper tipped on lined paper. Est. Cash Val. $150-250 (C13C E) realized $80.

Pencil design, also on thin paper tipped on lined paper; the design leans toward the Garay stamp but is dated 1825 and 1921 at top left and right. (C13C E) unl. realized $25.

1931, hand-drawn design in pencil (stamp size) of a frame, somewhat similar to the 10c value of the American Bank Note 1931 set. The design is on thin surfaced paper and dated 1930-1934. Est. cash val. $50-100 (302E) realized $40.

Shown here are the issued stamps by De La Rue along with the photographic "essays" or "proofs" as the writer called them, by Courvoisier.

Colombian Design "Coincidences"

By BARBARA R. MUELLER

The late L. J. Horovitz of Sunnyvale, California, a dealer who specialized in Latin-American philately, sold a lot of five photographs of proposed designs for Colombia Nos. 623-24 and C256-7 and C262 of 1954 to a client in the early 1970s. Along with the lot was the following letter from the source in Bogota (whose name was removed from the letterhead and whose signature is undecipherable):

March 2nd, 1973

Dear Mr. Horovitz:

I wonder if the enclosed "proofs" would be of any interest to you. There is a story behind them.

Back in 1954 when 623-24, C256-7 and C262 were issued, I was the representative of Courvoisier, the Swiss printers. They designed the enclosed "proofs" and sent me two sets. One lot I submitted to the Ministry. The other (this one) I kept.

I didn't get the order. But how strange that the successful outfit should have produced almost identical designs!

Back in those days I was successful in getting four orders for Courvoisier, Nos. 589-591, No. 609, No. 621, and 638-C273. I gave up the agency when De La Rue opened a branch here in Bogota, since when, being well connected, they have wolfed nearly all the orders for new issues.

Third Reich Essays & Proofs

The Edgar Mohrmann (Hamburg) auction sale of Oct. 17, 1979 contained an extensive section of 221 lots of essays and proofs of stamps issued during Hitler's Third Reich. These were illustrated in considerable detail. Queries to the Germany Philatelic Society about the nature and legitimacy of this material met with indifference—"nobody collects this stuff". Nevertheless, the catalog of this section of the sale remains in the EPJ editorial files awaiting someone who can analyze the lots competently and assess their relative significance.

BRM

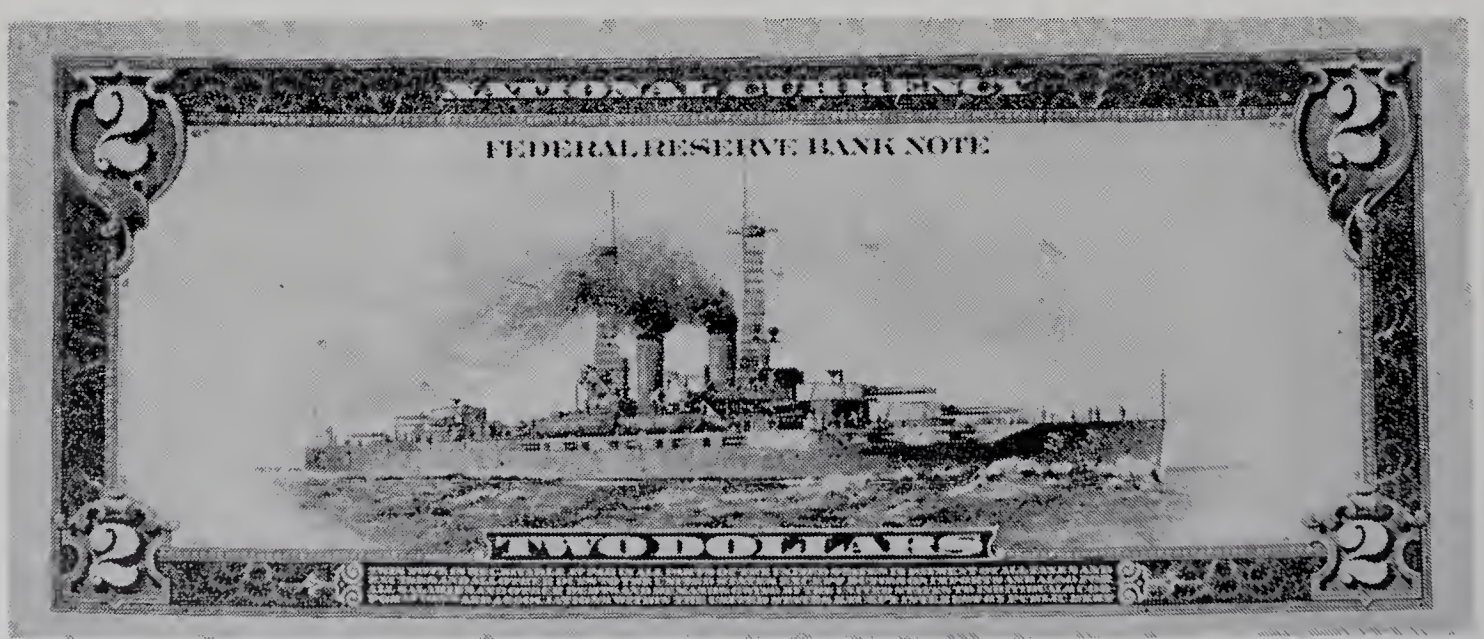
Reynolds Stone, British Stamp & Note Designer

Gibbons Stamp Journal has reported the death on June 23, 1979 of Reynolds Stone, designer, engraver and illustrator. Stone, who was seventy, did the memorials to Winston Churchill and T. S. Eliot in Westminster Abbey and the Benjamin Britten memorial at Aldeburgh. His other work included the designs for contemporary five and ten pound banknotes. He is also known to stamp collectors for such Great Britain designs as the 3d. Victory of 1946, the 3d. Commonwealth Games of 1958, the 3d. General Letter Office of 1960, the 6d. and 1s.6d. CEPT Conference of the same year, and the 6d. Paris Postal Conference of 1963. An Etonian and graduate of Magdalene College, Cambridge, he was for a short time with Eric Gill, the typographer and designer, and subsequently became a free lance designer and specialist in engraved calligraphy and lettering on stone, slate and glass. (See the article on Stone in JOURNAL No. 83.)

Identification of the Ship on the "Battleship Note"

Prompted by an inquiry from Kurt Langland of Kagin's in Des Moines, Iowa, Dr. Glenn Jackson states that the battleship shown on the back of the $2 Federal Reserve Bank Note of 1914 is the *New York*. The vignette was engraved by Charles Chalmers, a cousin of Marcus Baldwin. Chalmers worked at the Bureau of Engraving and Printing until 1921, at which time he entered the employ of the American Bank Note Company.

Die proofs of the vignette and the note back.



ESSAYS

For

U. S. Adhesive Postage Stamps

By Clarence W. Brazer

Revised By Falk Finkelburg

IMPORTANT--PLEASE READ!

Procedures for Amending These Listings

All correspondence about, additions, corrections and objections to the following listings should be directed to Falk Finkelburg, Box 237, Coram, NY 11727, the compiler, *not* to the editor of this magazine.

These serialized listings are to be regarded as preliminary to the final catalog in book form. In order to make the latter as accurate and useful as possible, responsible comments and assistance are welcomed by Mr. Finkelburg.

Essays of 1889 Contract

Bidders' Essays Not Required

By AMERICAN BANK NOTE CO.

circa. July 17, 1889

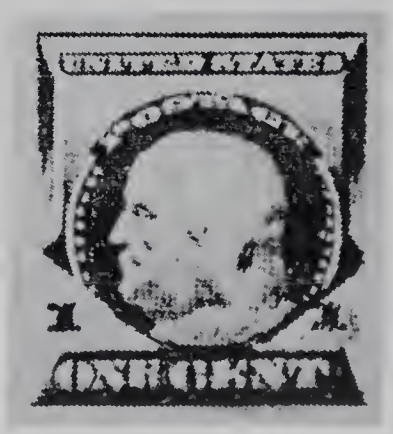
219E-A

219E-A. NO VALUE.

Size of design 19x22.5 mm.
Size of die 58x64 mm.

Engraved die of frame only, die sunk on ivory paper 64x72 mm.; (rare).

black



219E-B

219E-B. ONE CENT.

Size of design 19x22 mm.
Engraved vignette cut down from 1887 1 cent stamp with water color frame design. On thick light buff cardboard 55x57 mm.; (unique)

ultramarine frame

219E-C

219E-C. ONE CENT.

Size of die 62x62 mm.
Vignette engraved by E. C. Steimle.

a. Engraved vignette with lettered label above. On India paper die sunk on card; (rare)

blue

219E-D. ONE CENT.

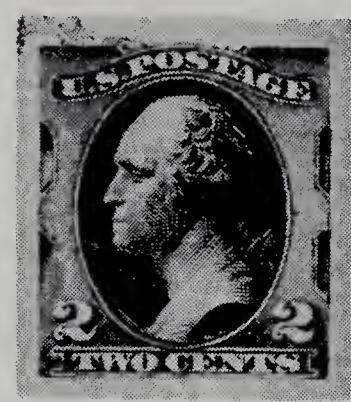
1903. New die made from the A. B. N. C. die as re-engraved by B. E. & P. in 1894, from which the triangles were removed.
At upper right border of exterior frame the colorless spaces between the horizontal lines are missing for at least 5 mm. down from top and remaining border lines on both right and left sides are thicker than on 1890 die. Other lines elsewhere are also thicker, as lower line of vignette across shirt and an added line from throat to shirt.

a. 1903. On white wove paper from 85 P. O. D. Albums; (Scott's 219P2)

dull blue

b. 1915. On pale cream soft wove paper; (2 known)

dull blue



220E-A

220E-A. TWO CENTS.
Size of design 19x22 mm.
Engraved vignette cut from 1882 3 cents stamp with water color frame design. On thick white cardboard 62x66 mm.; (unique)

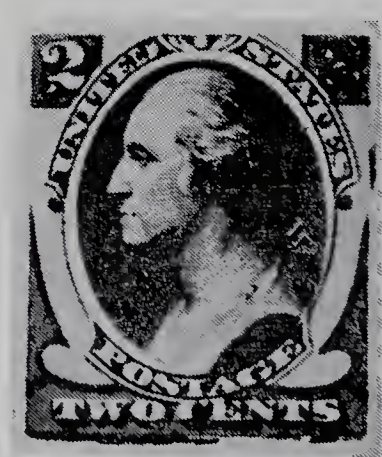
light carmine frame

220E-B

220E-B. TWO CENTS.

Size of design 19x23 mm.
Engraved vignette cut from 1887 —2c green stamp with water color frame design. On thick light buff cardboard 50x60 mm.; (unique)

gray frame



220E-C

220E-C. TWO CENTS.

Size of design 19x23 mm.
Engraved vignette cut from 1887 2c green stamp mounted in water color frame design. On white cardboard 105x135 mm.; (unique)

green vignette, gray black frame

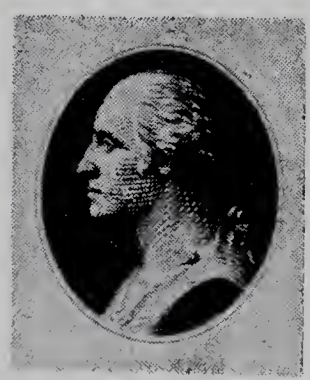
220E-D

220E-D. TWO CENTS.

Size of design 19x22 mm.
Size of die 56x63 mm.
Frame engraved by D. S. Ronaldson.

a. Engraved frame only on white ivory paper; (rare)

black



220E-Ea

Nov. 15, 1889.

220E-E. TWO CENTS.

Size of die 62x62 mm.
Die of vignette only.
Vignette engraved by Chas. Skinner.

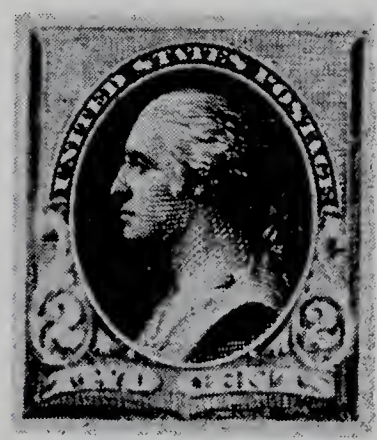
a. On India paper die sunk on card; (rare)

dark carmine

220E-Eb

b. Same with lettered label above; (rare)

dusky carmine



220E-Ec

c. Size of design 19x22.5 mm.
Engraved vignette and top label with lead pencil drawing of frame design adopted for the set. On white cardboard 50x55 mm. Mounted on thick white card 119x122 mm. on which is written in black ink "J.J.M.—engrave background only without figures or words." On back of card is stamped "Nov. 15, 1889 American Bank Note Co." (unique)

black vignette, lead pencil frame

220E-F

220E-F. TWO CENTS.

Size of design 19x22 mm.
Size of die 56x63 mm.
Frame engraved bv D. S. Ronaldson.

a. Engraved frame only. Die on ivory paper 64x71 mm. (scarce)
black

b. Die on India paper 51x62 mm. (rare)

black
brown-black
dark brown
dull scarlet
dark blue-green
dark blue
red-violet
red-orange

220E-Fc

220E-Fc. TWO CENTS.

A. B. N. C. Die C-224.
Size of die sinkage 61.5 x 62-63 mm.
Reported by John H. Latta.
Incomplete engraving of entire design. Shadows on cheek under hair before the ear and on back of neck do not have dots in the rectangular spaces between the lines.
On India paper die sunk on card; (Scarce)

lake

220E-Fd. TWO CENTS.

1903. New die made from the A. B. N. C. die as re-engraved by B. E. & P. in 1894 as Type I (250P), from which the triangles were removed, re-engraving the lines where triangles were. Slight traces of the triangles remain. The head and frame are as re-engraved in 1894. Shadows of TWO CENTS are etched darker, etc. Lower oval and lower line of vignette are recut.

e. 1903. On white wove paper **ab.** 25 x 30 mm; From 85 P. O. D. Albums. (Scott's 220P2)

dark red

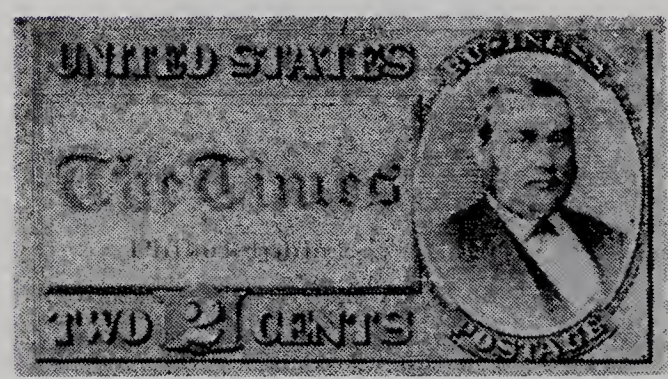
f. 1915. On pale cream soft wove paper;

deep red

BUSINESS ESSAY

Probably by

The Times, Philadelphia



220E-G

1889.

220E-G. TWO CENTS.

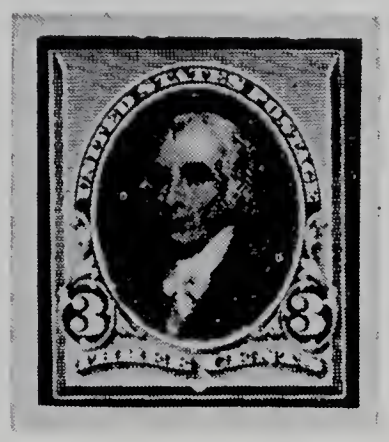
Size of design 41x22 mm.
Date not known but probably about 1890.
Surface printed essay for proposed BUSINESS advertising on stamps.
On India paper adhering to card backing; (scarce)

bright green-blue

The Stamp Collector's Figaro, Dec. 1889:

"For express use of municipal departments, corporations, business and professional men, and business firms. . . . It will contain the business card of the purchaser.

"This new stamp—would check the thieving almost wholly, as it would be difficult for a thief to dispose of stamps bearing the business card of a well-known firm."

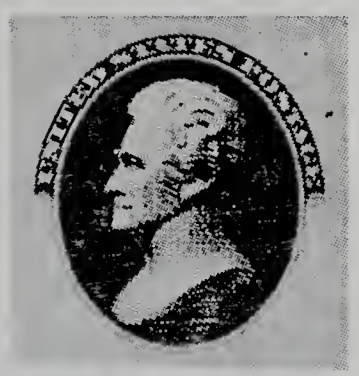


221E-A

221E-A. THREE CENTS.

Engraved frame with vignette cut out and mounted over a photo of James Madison. On India paper cut close; (unique)

dark green



221E-B

221E-B. THREE CENTS.

Size of die 62x62 mm.
Vignette engraved by Charles Skinner.
Engraved vignette with lettered label above. On India paper die sunk on card; (rare)

purple

221E-C. THREE CENTS.

1903. New die made from the A. B. N. C. die as re-engraved by B. E. & P. in 1894, from which the triangles were removed. Some lines are missing from top of the hair and dots on front of forehead. Scrolls under U and to left of left 3 are different from 1890 design. Diagonals of triangles in both corners indicated by dots. Lower line of oval recut.

a. 1903. On white wove paper, from 85 P. O. D. Albums; (Scott's 221P2)

dull violet-blue

b. 1915. On pale cream soft wove paper;

deep red-violet

222E-Ab

222E-A. FOUR CENTS.

Size of design 19x22 mm.
Size of die No. C-226—62.5x62.5 mm.

a. Incomplete engraved die, unfinished shading under collar. On India paper die sunk on card; (rare)

black-brown

b. Same completed with die No. C-226 and imprint. On India paper on card 25x32 mm.; (rare)

black-brown

222E-B

222E-B. FOUR CENTS.

Incomplete engraving as adopted. No wart on face and no lines on shirt. (rare)

black-brown

222E-C. FOUR CENTS.

1903. New die made from the A. B. N. C. die as re-engraved by B. E. & P. in 1894, from which the triangles were removed. Some dots are added on the veins of scrolls above and below right 4, the inner oval border of vignette and a few lines on the head are stronger than on 1890 design. Faint traces of all three corners of left triangle, especially the upper right corner.

a. 1903. On white wove paper, from 85 P. O. D. Albums; (Scott's 222P2)

yellow-brown

b. 1915. On pale cream soft wove paper;

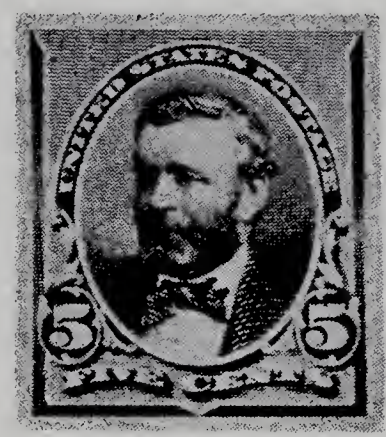
yellow-brown

223E-A

223E-A. FIVE CENTS.

Size of design 19x21.5 mm.
Photo of Seward vignette with water color frame design. On light buff paper in upper right corner of a short envelope; (unique)

gray and white



223E-B

223E-B. FIVE CENTS.

Size of design 19x26.5 mm.
Size of die 63x62 mm.
Frame engraved by D. S. Ronaldson.
Engraved die on India paper, die sunk on card; (rare)

black
orange-brown

223E-C

223E-C. FIVE CENTS.

Size of design 19x26.5 mm.
Size of die 63x62 mm.
Vignette engraved by Alfred Jones.
Frame engraved by D. S. Ronaldson.

a. Early state of die; eye pupils not solid color and right side of face shading is light. Left shoulder of coat has only one diagonal shade line. On India paper, die sunk on card. (rare)

chocolate

b. Second state of die; left beard has no diagonal lines and is light at top center. On India paper, die sunk on card. (rare)

chocolate

c. Third state of die; no horizontal lines on left moustache or under lower lip. (rare)

chocolate

d. Completed die, with lines as omitted from c. Left shoulder of coat has several diagonal shade lines. Both colors exist signed by both engravers. (rare)

black
chocolate

March 1890.

223E-D. FIVE CENTS.

Size of design 19x26.5 mm.
Size of die 62x62 mm.
Vignette engraved by Charles Skinner.
Frame engraved by D. S. Ronaldson.

a. Left shoulder of coat has horizontal shading lines. Coat, beard and tie have no wash etched shadows. Die on India paper, die sunk on card; (rare)

black
dark-brown

b. Die on glazed paper with "ESSAY MARCH-1890" and imprint; (scarce)

black
black-brown
scarlet
blue

223E-E. FIVE CENTS.

Size of design 19x26.5 mm.
Engraved die similar to 223E-D but the left shoulder of coat shading lines are diagonal and there are wash etched shadows on coat, beard and tie. On India paper on card; (rare) Not seen by C.W.B.

brown

223E-F

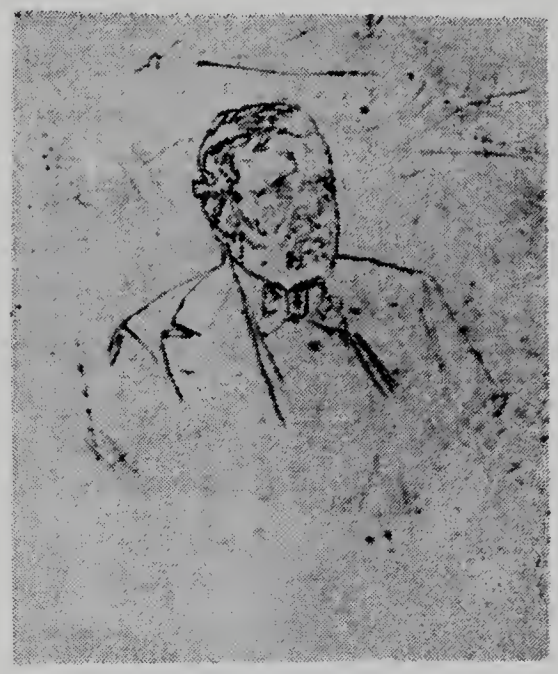
March, 1890.

223E-F. FIVE CENTS.

Size of die 62x63 mm.
(Adopted die C-227 is 63x75 mm.)
Vignette engraved by Charles Skinner.
Frame engraved by D. S. Ronaldson.
Similar to design adopted but there is a light oval line about the vignette, and there are three diagonal lines on shirt front under necktie.

a. Ferrotype plate 39x51 of President Grant facing the left with outlines engraved and filled with red. (rare)

black



223E-Fb

b. Proof from a. plate sunk on cardboard 43x56; (rare)

red

c. Incomplete die, right collar unshaded; On India paper; (rare)

dark orange-brown

d. Completed essay on India paper die sunk on card; (rare)

dark orange-brown

e. Same on ivory paper; with "ESSAY MARCH 1890" and imprint; (scarce)

black
black-brown
scarlet
blue

223E-G. FIVE CENTS.

1903. New die made from the A. B. N.C. die as re-engraved by B. E. & P. in 1894, from which the triangles were removed. A small dot occurs under left end of top frame line and an inner oval border line about vignette that are not on 1890 design, and the 1890 light lines in colorless oval between coat collar and left 5 are removed. Lines have been strengthened in hair over the ear and on collar under chin.

a. 1903. On white wove paper, from 85 P. O. D. Albums; (Scott's 223P2)

brown

b. 1915. On pale cream soft wove paper;

dark yellow orange

224E- SIX CENTS.

1903. New die made from the A. B. N. C. die as re-engraved by B. E. & P. in 1894, from which the triangles were removed and horizontal lines are thicker and faint traces of triangles are discernible at upper left corner of left triangle. The veins of scrolls about both 6's are shorter and those above left 6 are thicker than on 1890 design. There are also more dots in colorless spaces between lines on the neck and more vertical rows of dots between lines on the cheek. Lower line of oval is recut.

a. 1903. On white wove paper from 85 P. O. D. Albums; (Scott's 224P2)

dark violet-red

b. 1915. On pale cream soft wove paper;

dark orange-red

225E- EIGHT CENTS.

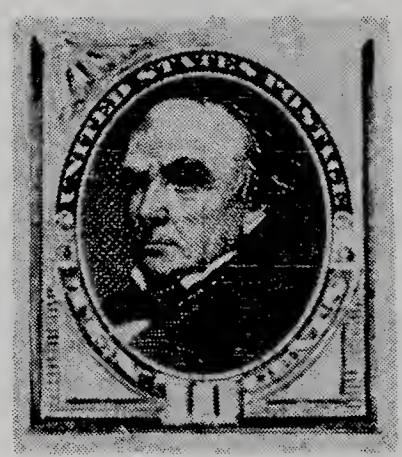
1903. New die made from A. B. N. C. die as re-engraved by B. E. & P. in 1894, from which the triangles were removed. Some of the 1893 lines in background of the vignette are missing. One small mark near upper corner of right triangle.

a. 1903. On white wove paper, from 85 P. O. D. Albums; (Scott's 225P2)

dull violet-red

b. 1915. On pale cream soft wove paper;

dull red

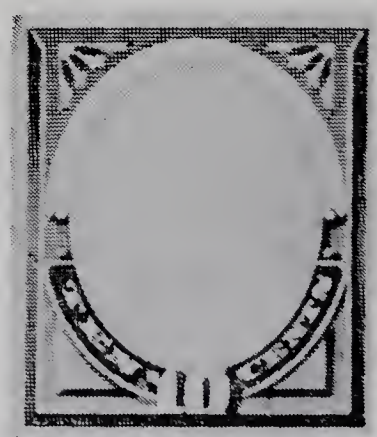


226E-A

226E-A. TEN CENTS.

Size of design 19x22.5 mm.
Frame engraved by D. S. Ronaldson.
Incomplete engraved vignette and top label (background unfinished) with lead pencil drawing of frame design. On white cardboard 51x55 mm. on which are detail pencil drawings of lower part of frame and also of value lettering. On back is stamped "D. S. Ronaldson." (unique)

black

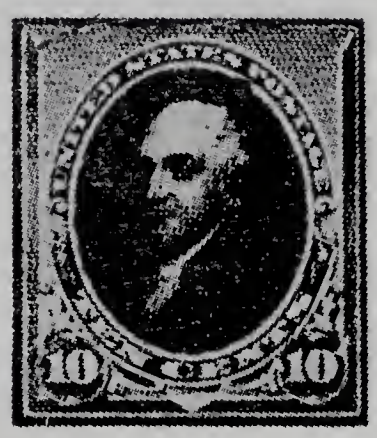


226E-B

226E-B. TEN CENTS.

Size of design 19x22.5 mm.
Frame engraved by D. S. Ronaldson.
Engraved frame only. On white glazed paper; (rare)

black



226E-C

226E-C. TEN CENTS.

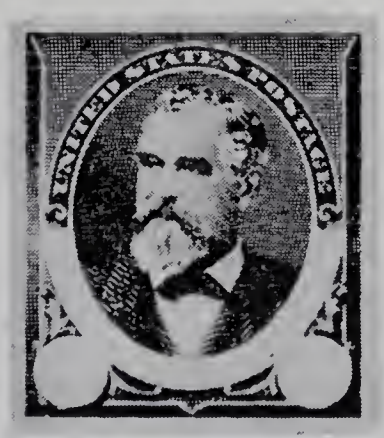
Size of design 19x22 mm.
Engraved frame with vignette cut out and mounted over a photo of John Adams. On India paper cut close; (unique)

dark green

226E-D. TEN CENTS.

Size of design 19x22 mm.
Engraved frame with vignette cut out and mounted over a photo of Gen. William T. Sherman. On India paper cut close; (unique)

dark green



226E-E

226E-E. NO VALUE.

Size of design 19x21.5 mm.
Size of die 49x100 mm.
Incomplete engraving, value ovals and letter labels blank. On India paper die sunk on card; (very rare)

black

226E-F. TEN CENTS.

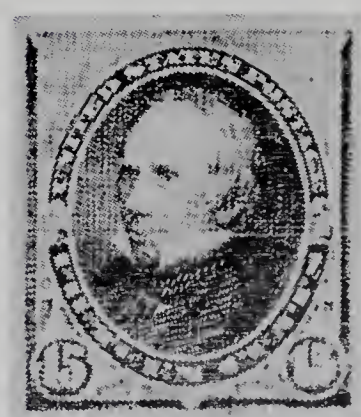
1903. New die made from A. B. N. C. die as re-engraved by B. E. & P. in 1894, from which the triangles were removed. In transferring this die there was a .2 mm. shift to the left strongly blurring the entire left side of the design and some of the right side. Lower oval line cuts thru under E of TEN and T of CENTS.

a. 1903. On white wove paper, from 85 P. O. D. Albums; (Scott's 226P2)

dim blue-green

b. 1915. On pale cream soft wove paper;

dim blue-green



227Ea

227Ea. FIFTEEN CENTS.

Size of design 19x22.5 mm.

a. Engraved vignette and top label 39x46 mm. to right on same (as a.) light buff cardboard 110x123 mm. with above a. mounted on same to left; (unique)

black

227Eb

b. Enlarged pencil sketch of frame with pencil and wash sketch of frame design, with rejected corners. On white cardboard 52x55 mm.; (unique)

black

227E-B. FIFTEEN CENTS.

1903. New die made from A. B. N. C. die as re-engraved by B. E. & P. in 1894, from which the triangles were removed. In transferring this die a slight shift to left blurs the right vertical frame line, etc. The vein in scroll to left of left 15 is longer than on 1890 design and the inner oval border of vignette is recut above, left center, Lower oval line cuts thru under T of FIFTEEN and E of CENTS.

a. 1903. On white wove paper, from 85 P. O. D. Albums; (Scott's 227P2)

dim green-blue

b. 1915. On pale cream soft wove paper;

dull green-blue

228Ea

228E. THIRTY CENTS.

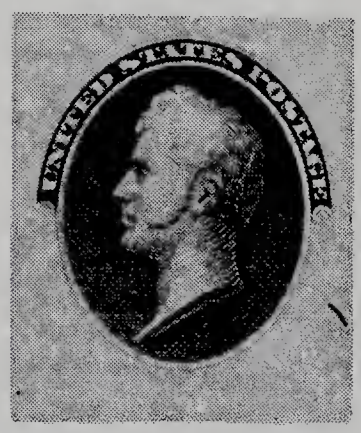
Size of design 19x22.5 mm.
Size of die 62x61 mm.
Vignette engraved by Alfred Jones.

a. Engraved vignette only, incomplete shading on hair; On India paper, die sunk on card; (rare)

black

b. Same with more shading lines on hair; and with vertical shading lines on chin; (rare)

black



229E

229E. NINETY CENTS.

Size of design 19x22.5 mm.
Size of die 62x62 mm.
Vignette engraved by E. C. Steimle.
Engraved vignette with lettered label above. On India paper die sunk on card; (rare)

red-orange

(To be continued)

Auction Accents

Report of Auction Sales of Essays and Proofs

Auctioneers desiring their sales reported should send prices realized to:

Barbara R. Mueller, 225 S. Fischer Ave., Jefferson, WI 53549 or to:

Falk Finkelburg, P. O. Box 237, Coram, NY 11727 for sales of United States essays and proofs.

ALL DESCRIPTIONS ARE FROM THE AUCTIONEER'S CATALOGS.

Reported by Barbara R. Mueller

For Philatelists

John Hay Proof Material Sold at Kaufmann Sale

The initial write-up of the activities of contemporary bank note engraver John Hay appeared in JOURNAL No. 125 (1975). Since that time some of his proof material has appeared sporadically on the market. At the February 9, 1980 auction of John W. Kaufmann in Washington, D. C., the following items were sold:

CANADA

2c George VI (290), Large Die Proof in red brown, die sunk on card, signed by the artist, Very Fine	E-M	$350
5c Deep Blue (293) Large Die Proof, in issued color, die sunk on card, signed by the artist, Very Fine	E-M	375
5c Deep Blue (293) Large Die Proof as above	E-M	300
5c Deep blue (293), Large Die Proof, as above but with add'l Canadian Bank Note Co. imprint, Very Fine	E-M	300
1954 7c Embossed Air Mail Envelope Essay, 15 pieces incl. 13 cut squares (various colors, papers & impressions), 1 airmail envelope & 1 legal size env. w/4 impressions, ovptd w/Pitney-Bowes c/c & meter dated 26 March '54 & mailed to the artist, John Hay	E-M	300

CENTRAL AMERICA

5 diff Die Proofs from Colombia, Costa Rica & Honduras, all signed by the artist, VF	E-F	95

INDONESIA

INDONESIA 1951 U.N. Day (362-63, 365-66) large Die Proofs signed by the artist, VF (Photo)	E-F	42

PHILIPPINES

PHILIPPINES 1950-52 17 Different Die Proofs & Die Essays incl. #537-39, C68-69 die proofs + 2 diff w/o denom., 560 frame only, 575, two diff Essays w/o denom, 589 in black, B4 Die Proof, B7 two diff w/o denom. & 3 for 2c Embossed envelope; most signed by the artist, VF	E-I	250
— 1951 5c & 6c U.N. Day (569-570) Large Die Proof of each in issued colors, also 3 die essays with no denomination in blue green, red & black; all signed by the artist, VF	E-H	110
— 1952 Lions Convention (582-583) Large Die Proof of each in issued colors + 5 diff die essays of the 5c in various colors & on various papers, all with outline numeral "5c"; all signed by the artist, light soiling on the 5c Proof, o/w VF (Photo)	E-H	135

VENEZUELA

VENEZUELA 1948-50 17 Different Die Proofs or Die Essays incl. #413, 415, 417, 423, 434, 436-37, C256-58, 261, 267, 322-23, 326 Die Proofs in issued colors + #423 & C257 w/blank value tablet; most signed by the artist, Very Fine ..... E-I 600

John W. Kaufmann, Washington, D.C. Sale of Feb. 9, 1980.

United States

The following 15 lots are Lowenburg decalcomanias, printed in 1864 on gold-beaters' skin from the plates of the issued stamps. Catalog numbers are from Brazer.

3c Pale Rose (65P5a), B sm single, OG, NH, fresh and Superb ..... E-G $140
3c Pale Rose imperforate (65P5a), block of 4, OG, NH, light natural wrinkles, XF ..... E-K 180
3c Bright Blue (65P5TC), B margin single w/part impt & Pl#, OG, NH, vert crease, huge margins, Superb, unlisted Brazer ..... E-G 170
3c Carmine (66P5) block of 4, full OG, NH, huge margins, fresh & Superb ..... E-L 260
5c Brown (67P5), ample to huge margins, OG, NH, Extremely Fine ... E-G 64
5c Brown (67P5) B margin block of 4 w/part imprint & plate #17, OG, NH, natural diagonal crease, still Extremely Fine & Very Rare ..... E-M 500
5c Brown (67P5), B margin block of 4, OG, NH, couple light natural wrinkles, Extremely Fine ..... E-L 250
10c Green (68P5) block of 4, OG, NH, natural light wrinkles, design incomplete at T, huge margins, tear into BR stamp, o/w VF ..... E-L 130
12c Black (69P5), OG, NH, portions of design missing (see Photo), huge margins ..... E-E 21
24c Lilac (70P5 var) on blued paper (unlisted by Brazer), horiz pair, OG, NH, light natural crease L stamp, VF-XF ..... E-I 115
24c Lilac (70P5 var) block of 4, on blued paper (unlisted by Brazer), OG, NH, light natural crease at R, large margins, Extremely Fine .... E-L 375
30c Orange (71P5a) B sheet margin block of 4, full crackly OG, NH, couple natural vertical creases, fresh & F-VF ..... E-L 200
90c Blue (72P5), B sheet margin single, light natural wrinkle, OG, NH, huge margins, Superb ..... E-G 75
90c Blue (72P5) block of 4, full crackly OG, NH, huge margins, Superb E-L 280
2c Black (73P5), B sheet margin block of 4 w/part impt. OG, NH, light natural crease & wrinkles, Very Fine ..... E-L 375

Harmers of New York. Sale of Jan. 17, 1980.

Reported by F. Burton Sellers

HAITI

1881 Imperforate

1c to 20c, the issue compl. in trial color plate proof composite, very fine .....(1-6) —— 340.00

1891-98 Palm Tree Issues

1897(?) 2c die Essay in red, very fine ..... —— 50.00

1898-99 Issue

1c to 1g, compl. set of large die proofs, die sunk on cards, by American Bank Note Co., very fine .....(52-66P) —— 1500.00
Complete set of plate proofs in singles or pairs on card, less #62, fine to very fine .....(52-61, 63-66) —— 65.00
1902 Essays, Nord Alexis overpr. on 13 diff. values, some staining, fair ..... —— 52.50

1906-13 Issue

1910 2c, 5c, 20c, American Bank Note Co. set of large die proofs, die sunk on cards, 2c somewhat soiled, fine ..... —— 100.00

Die and Plate Proofs

The following 37 lots were issued by the American Bank Note Company, die sunk on card unless otherwise stated.

1915-16 1c to 15c compl. less 5c, in issued colors, fine. Est. Cash Val. $75 .....(219, 221, 224, 226, 227DP) —— 210.00
1920 Allegory 10c black, 15c violet, 25c orange, fine. Est. Cash Val. $50 .....(312-14DP) —— 130.00
1924 5c, 10c, 50c in issued colors, fine. Est. Cash Val. $50 ..(315, 316, 318DP) —— 100.00
1928 Coffee 35c, 1929 Frontier Treaty 10c and Air Post 1938 U.S. Constitution 60c, all in issued colors, fine. Est. Cash Val. $100 ..(320, 321; C11DP) —— 120.00
1931 Vincent 5c, 10c two of each in issued colors, fine. Est. Cash Val. $100 .....(322, 323DP) —— 140.00
1933-40 3c to 2.50g., 8 diff. in issued colors, fine. Est. Cash Val. $250 .....(325, 237-31, 333, 334DP) —— 210.00
1941 Liberty set of four incl. Air Post in issued colors plus extra shade of #C12, fine. Est. Cash Val. $100 .....(338, 339; C12, 13DP) —— 160.00
1942 Patroness set compl. in issued colors, also 10c without value and 5g in carmine, fine. Est. Cash Val. $200 .....(340-48DP) —— 300.00
1943 Killick set of 8 compl. in issued colors, fine. Est. Cash Val. $150 .....(349-54, C22, 23DP) —— 190.00
3c, 10c, 25c in issued colors without value plus 50c orange, fine. Est. Cash Val. $75 .....(349, 351, 352, 353, CP) —— 150.00
1945 Red Cross set compl. in issued colors plus 6 dups with missing vals on Red Cross, fine. Est. Cash Val. $250 .....(361-69DP) —— 500.00
1946 Capois set comp. in issued colors, fine. Est Cash Val. $175 (370-78DP) —— 220.00
3 diff. without val. in red, black, brown, fine. Est. Cash Val. $50 .... —— 100.00
1947-54 Dessalines set compl. incl. Air Post, in issued colors, plus 3c orange, 25c deep blue without val., fine. Est. Cash Val. $150 (379-82; C46DP) —— 240.00
3c to 25c and one no val., all in black, fine. Est. Cash Val. $100 (379-82DP) —— 52.50
1953 Magloire set of two in issued colors plus same center omitted, fine. Est. Cash Val. $75 .....(390, 391DP) —— 105.00
1958 Duvalier, 11 diff. issued by E. A. Wright Bank Note Co., Phila., also #C110, 14 diff. trial color proofs by Curvoisier, S.A., fine. Est. Cash Val. $125 ..... —— 85.00
1962 Boy Scouts and Duvalier Ville also 1963 Dessalines, incl. Air Post, 24 diff. all by Harrison and Sons Ltd. some stains, generally fine. Est. Cash Val. $200 .....(betw. 491 and 508DP, etc.) —— 220.00
1963 Dessalines, 1964 Madonna and Postal Tax 1963 incl. Air Post, 18 diff. mounted on Harrison and Sons Ltd. cards, fine to very fine. Est. Cash Val. $200 .....(507, 508, 513-16, etc. DP) —— 200.00
1966 to 1968, 24 diff. incl. Air Post and Postal Tax, mounted on Harrison and Sons Ltd. cards, fine to very fine. Est. Cash Val. $250 (betw. 540 and 598; C257 and C313, etc. DP) —— 170.00
1969 ILO set compl. incl. Air Post, mounted on Format Security Printers Ltd. cards, fine to very fine .....(627-29; C345-47) —— 85.00
Semi-Postal, 1939 Coubertin 10c + 10c, 3 diff. without flags incl. Air Post, fine .....(B1; CB1, 2DP) —— 360.00

Air Post Die Proofs

1929 to 1954

1929-30 50c to 1g, 6 incl. some in issued colors, dups, fine to very fine Est. Cash Val. $250 .....(C2-4 DP) —— 250.00
1933-40 Citadel set of 6 compl. in issued colors plus 50c in black, fine to very fine. Est. Cash Val. $200 .....(C2-4DP) —— 230.00
1942 Madonna set compl. (less #C19) incl. Souvenir sheets, in issued colors, fine to very fine. Est. Cash Val. $150 .....(C14-18, 20, 21DP) —— 280.00
1945 Red Cross set compl. in issued colors plus 1g without Red Cross, fine to very fine. Est. Cash Val. $175 .....(C25-32DP) —— 160.00
Roosevelt set of two plus one without value in issued color, fine to very fine. Est. Cash Val. $100 .....(C33, 34DP) —— 110.00

1946 Capois set compl. in issued colors, fine to very fine. Est. Cash Val. $150 .....(C35-42DP) —— 130.00
1953 Cap Haitien set compl. on cardboard and on hard chalky paper, in issued colors, some stains, generally fine. Est. Cash Val. $100 (C57-60DP) —— 110.00
13 incomplete on cardboard and hard chalky paper, some staining, generally fine. Est. Cash Val. $150 .....(C57-60DP) —— 190.00
1954 Fort Nativity set of two plus extra 50c dark rose carmine on hard chalky paper, fine. Est. Cash Val. $50 .....(C91, 92DP) —— 47.50
50c dark rose carmine, also 50c incomplete (2) in gray black and deep blue plus 50c black photo-essay, fine. Est. Cash Val. $75 ..(C91, 92DP) —— 120.00

Air Post Semi-Postal

1949

Sanatorium compl. in issued colors, fine. Est. Cash Val. $200 (CB3-8DP) —— 210.00
8 diff. incomplete (mostly value missing) generally fine. Est. Cash Val. $150 .....(CB3-8DP) —— 320.00
Special Delivery, 1953 25c vermilion (2), plus one in black, fine. Est. Cash Val. $50 .....(E1DP) —— 130.00
Postal Tax, 1944 Relief, 2 compl. sets, in issued colors, few negligible stains, fine. Est. Cash Val. $150 .....(RA1-4DP) —— 260.00
1949 Bicentenary set compl. in issued colors, fine to very fine. Est. Cash Val. $150 .....(RA9-16DP) —— 140.00

For Syngraphists

Reported by Barbara R. Mueller

Stanley Gibbons Auctions, London. Sale of Dec. 5-7, 1979.

Bank Note Essays and Proofs

Great Britain—Bank of England

Unadopted Essay by John Leighton, F.S.A.: 10 Pounds, 1st Jan. 1856, printed by Bradbury & Evans, London, signed Henry Bradbury. Numbered J. L. 12345, on unwatermarked paper, small holes and thins caused by mounts, otherwise VF £250 195

Great Britain—English & Welsh Provincial Banks

Wakefield and Barnsley Union Bank: 5 Pounds, 18—, Obverse and reverse Proofs, printed in blue on thin white card by W. H. Lizars. Remarks in ink on both proofs have almost disappeared and there are traces of mounts on the backs. Near EF £160 160

Great Britain—Scotland

Royal Bank of Scotland: 10 Pounds, c. 1832, Artist's Composite Essay, central vignette, legend and engine turning are engraved, whilst the outer vignettes and the frame to the upper central vignette are lightly sketched-in. There is a small blot and smear on the reverse and traces of mounts in the upper corners of the obverse, otherwise near EF £280 245
—10 Pounds, c. 1832, Artist's Composite Essay, in red and black, part engraved and part pencil and ink. The Lion and Unicorn vignette appears, perhaps for the first time, in the style used for the next century. Remains of mounts on the reverse, otherwise near VF £450 375

Chile

Banco Central de Chile: 5,000 Pesos. Proof of reverse (without date) in brown-violet, showing a cavalry charge. Printed on thin, white card and perforated "SPECIMEN". UNC £100 80

India

Commercial Bank: 5 Rupees, Calcutta, 18—, Proof on thin white card by Perkins, Fairman & Heath, London, with central vignette depicting Mercury. Mount marks on reverse, otherwise EF £850 725

—10 Rupees, Calcutta 18—, similar Proof by Perkins, Fairman and Heath, London, on thick white paper (design similar to 5 Rupees). EF £800 725

Italy

Banco di Napoli: 250 Lire, 1st Nov. 1869, Proof of obverse on thick paper, overprinted "SPECIMEN" and without serial numbers or signatures. Two punch-holes, mounted at the left edge on a piece of card. Good VF.... £350 290

Latvia

Government Currency Notes: 10 Latu, 1933 (Pick 25) Proofs of obverse and reverse, on watermarked paper, back of each shows underprint of the other. Zero serial numbers and perforated "PARAUGS". EF—UNC ... £48 34

Luxembourg

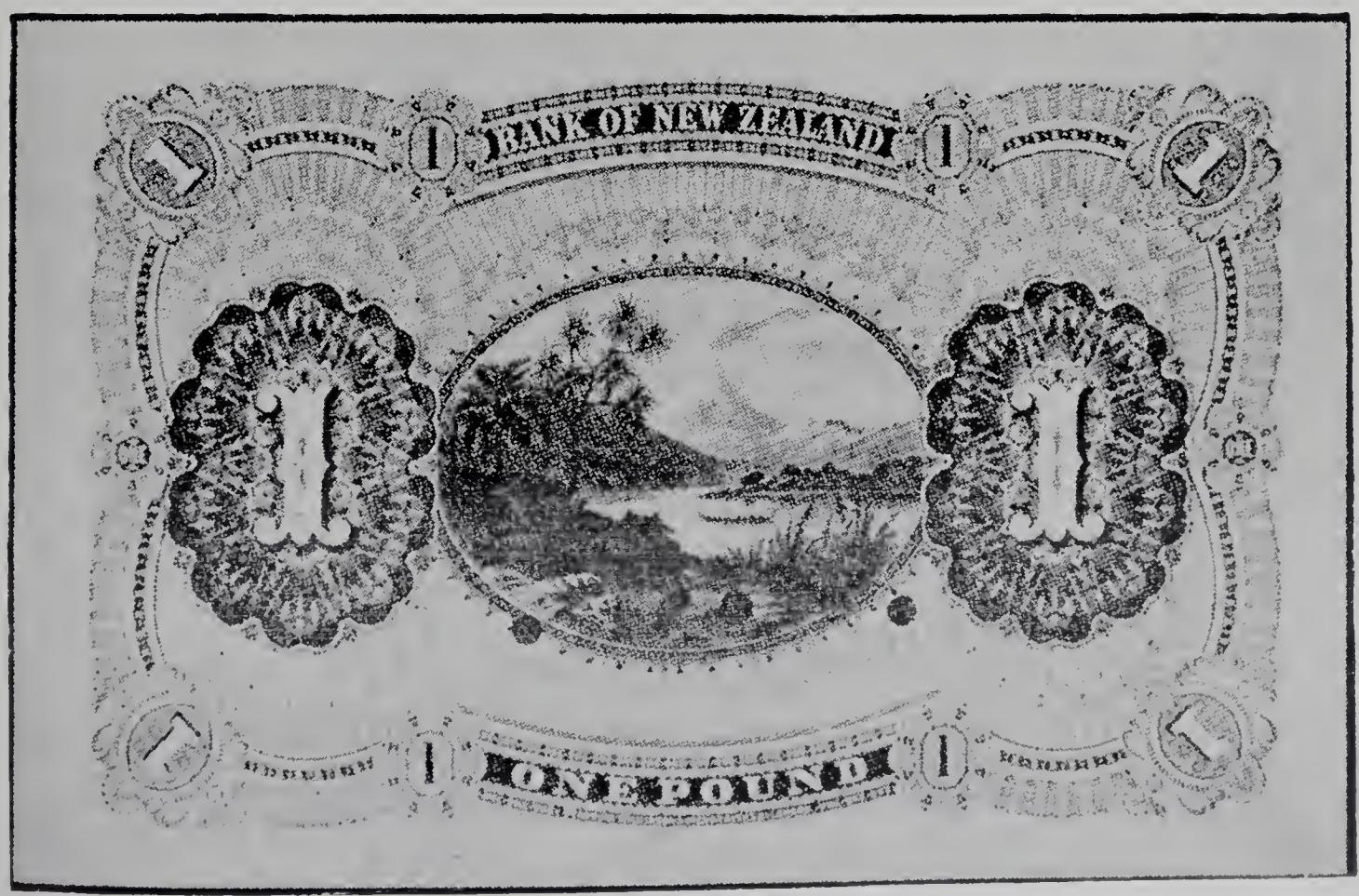
State Treasury Note: 500 Francs, 11th Dec. 1918 (Pick 32) but without serial numbers and seals, so either a late-stage proof or an unfinished note. EF £175 145

New Caledonia

Banque de l'Indochine—Postage Stamp Money: 25 Centimes, issued 1914 (Pick 15A) an encapsulated postage stamp. Near EF £77 62

New Zealand

Bank of New Zealand: 1 Pound, Auckland, 18—colour trial by Bradbury Wilkinson & Co., obverse has a portrait at either side, with cattle and sheep at the top and kiwis and mining at the bottom; reverse has a central vignette of a canoe on a mountain lake. Without number and signatures and with two punch-holes. An attractive note. Near UNC £580 470



South Africa

Fort Beaufort and Victoria Bank, Cape of Good Hope: 4 Pounds, Fort Beaufort, 18—, Proof on thin white card, without printer's name. Traces of six mounts on reverse, otherwise VF £540 440

Sweden

Malare—Provinsernas Enskilda Bank: 5, 10 and 50 Riksdalers, Westeras, 1st Oct. 1847, Proofs on thin white card. Each note shows another value two-thirds of the values given above. Lower values are Good F, the 50 is a bit ragged along bottom edge and is only VG £860 725

Scripophily

Spanish Bond—Stock Proofs

Banco Hispano-Colonial Barcelona: Proof of Certificate for 1 Share of 500 Pesetas, Barcelona, 4th August 1894. Vignette of five female figures representing Spain and Colonies. EF £70 50

Banco Vitalicio de Cataluna: Proof of Certificate for 5 Shares of 500 Pesetas each, paying interest at 5%, 1883. Vignette of Angel welcoming old man. Blue. EF £80 100

Campania Catalana de Vapores Transatlanticos: Proof of Certificate for 10 Shares of 500 Pesetas each (50% Paid), 1881. Vignette of seated sailors and coat of arms top centre, allegorical figures and shipping at bottom. EF £95 90

Compania de Los Seguros del Comercio Martimo: Proof of Certificate for 1 Share of 5,000 Reales, 1857. Vignette of Mercury, Neptune and singing ship. VF £65 105

Credito Castellano: Proof of Certificate for 100 Shares of 2,000 Reales Reales. 1863 and 1864 respectively, also Proof for 1 Share of 2,000 Reales dated 1861. Series A. Vignettes of sailers at top, coat of arms, and winged allegorical figure at bottom representing "Agriculture". VF £160 160

Credito Castellano: Proof of Certificate for 100 Shares of 2,000 Reales each, 1862. Vignette at top of coat of arms, train and boat, winged Mercury at bottom and ships. VF £65 68

Junta del Puerto de Barcelona (Barcelona Port Authority)—6% Loan: Proof of Bond for Pesetas, 1870. Vignette of winged Mercury and female allegorical figure and Port of Barcelona. With coupons. EF £65 80

"La Esperanza"—Compania de Seguros Maritimos y Contra Incendios (Fire and Marine Insurance Company): Proof of Certificate for 1 Share of 10,000 Reales, 1858. Vignettes of coat of arms, male and female figures, ship sinking and barrels on fire. EF £65 180

Ricart y Compania: Proof of Certificate for 200 Escudos (fully paid) Shares' 1866. Vignette of building. EF £50 56

Sociedad de Credito y Formento de Barcelona: Proof of Certificate for 1,000 Reales, 1864. Each coupon bearing different vignette. VF £50 30

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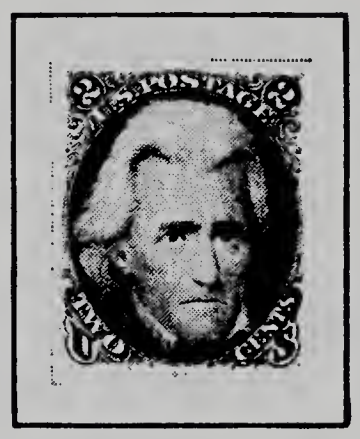

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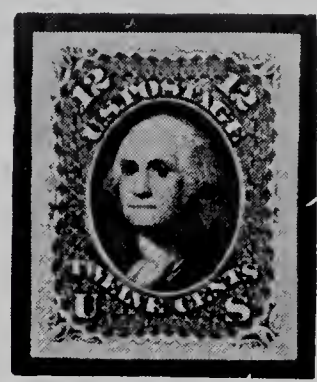

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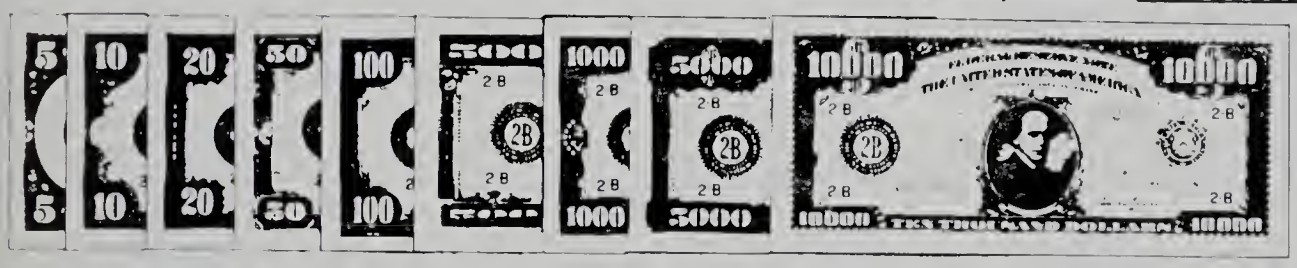

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308	XF	Not Listed	12,500.00
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320	Unc.	1250.00	4,000.00
328	Unc.	Not Listed	16,000.00
344	Fine-VF	1000.00	5,200.00
347	Gem Unc	850.00	5,000.00
348	Gem Unc.	850.00	4100.00
355	Gem Unc	1650.00	9,000.00
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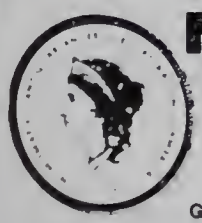

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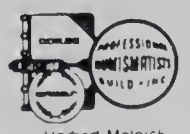

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In his February 1977 editorial in
● **The Bank Note Reporter, Editor Austin Sheheen, Jr.**
had this to·say of Dr. Douglas Ball:

"I first met Douglas at one of those "rag pickers" sessions sponsored by the A.N.A. some years ago. Immediately we began a friendship that has prompted many pieces of correspondence, telephone conversations and personal visits. DURING THOSE YEARS I HAVE COME TO KNOW AND RESPECT DOUGLAS AS ONE OF THE GREATEST AUTHORITIES AND TRUE SCHOLARS OF THE ECONOMIC AND FINANCIAL POLICIES OF THE CONFEDERATE STATES OF AMERICA THAT HAS EVER LIVED . . ."

In a past issue of
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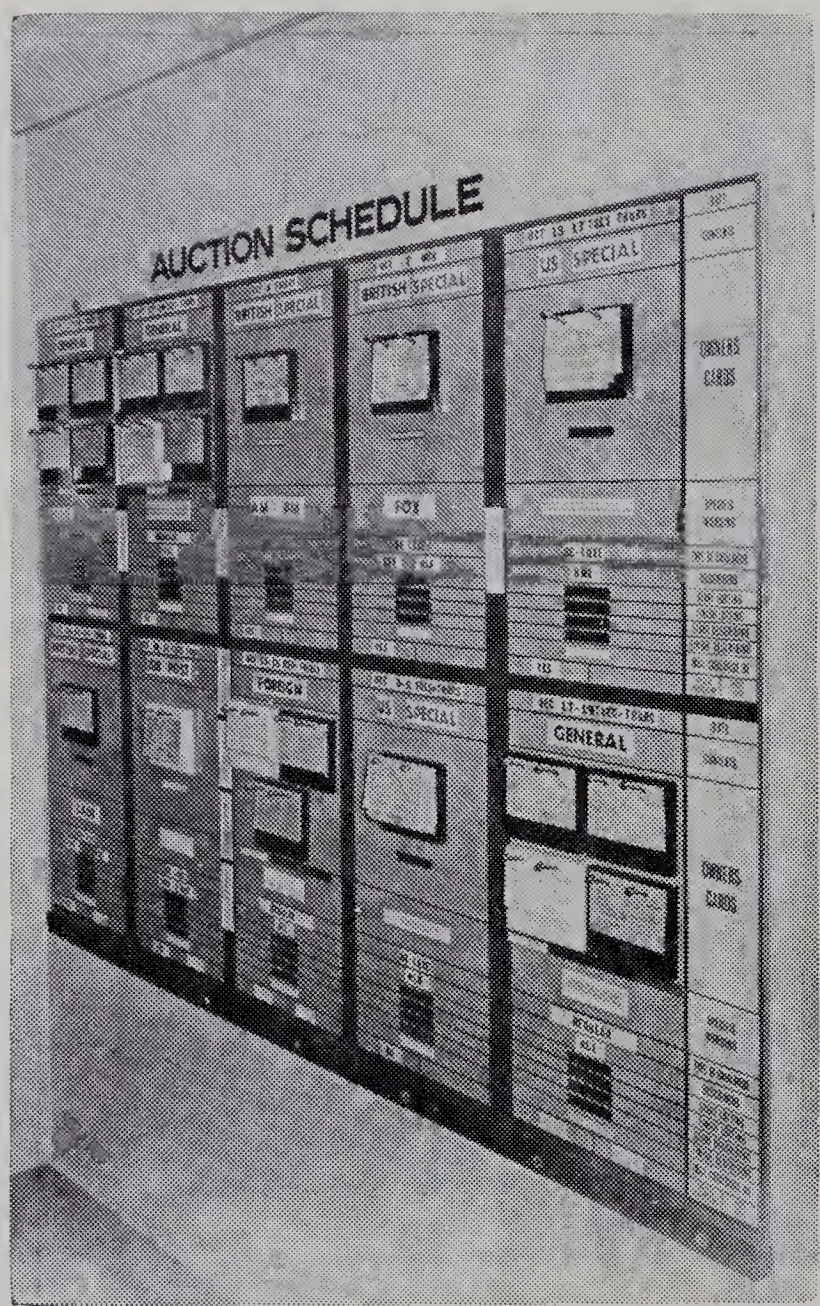

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